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John C. Freund

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NEW SUPPORT FOR MOVEMENT TOWARD MUSICAL FREEDOM

Philadelphia Teachers' Association Passes with Enthusiasm Resolutions Endorsing John C. Freund's Propaganda—Diners Rise to Sing National Anthem—Henry T. Finck and Other Prominent Speakers at Annual Banquet—Dutchess County Music Teachers, at Poughkeepsie Meeting, Welcome Campaign for America's Musical Independence by Passing Resolutions

Philadelphia, May 25.

MEMBERS of the Philadelphia Music Teachers' Association and their guests, to the number of about two hundred, were present at the annual dinner of the association, at the Hotel Aldine last Wednesday evening, the affair proving in all respects the most successful ever held by this thriving organization, of which James Francis Cooke, editor of *The Etude*, is the president. As the distinguished guests of honor of the evening, the association entertained John C. Freund, Henry T. Finck, Thomas Tapper, Henry Lebarre Jayne and the Rev. Floyd W. Tompkins, D. D., all of whom won enthusiastic applause for the delivery of well considered addresses of much more than ordinary interest.

Mr. Freund's remarks were along the lines of the numerous speeches that he has made in many parts of this country, and before many well-known organizations, the past year, since, at the meeting of the Philadelphia Music Teacher's Association in this city, in March, 1913, he started a movement that has become widespread and grown in importance, until it has created a sensation both in this country and in Europe. At that time, Mr. Freund stated that the Americans spend, annually, on music in all its forms, exclusive of the musical comedies, the tremendous sum of \$600,000,000, analysis of these figures showing that in this country we spend more for music than on the army and navy in times of peace, with the postal receipts and the butter crop thrown in, and that the sum is within twenty per cent. of the value of such great crops as those of hay and cotton. Later, Mr. Freund gave out these and other figures at the convention of the music teachers and musicians of New York State, at Saratoga, in June of last year, the Associated Press took the matter up, and it went all over the world.

Resolutions Endorse Movement

Once more, on Wednesday evening, Mr. Freund stirred to real enthusiasm a representative Philadelphia audience, the third that he has addressed within the past year, and in appreciation of his visits to this city, and of his efforts, resulting in a propaganda that has already been of great benefit to America as a country of musical leadership, and to its teachers and musicians, the following resolutions were introduced by Perley Dunn Aldrich:

RESOLVED:

That the Philadelphia Music Teachers' Association appreciates the splendid work done by Mr. John C. Freund in behalf of the musical independence of America, thereby placing the American-born musician and his European con-

frère, who has become American by residence, in their proper position before the American public and the musical world at large.

Be it further resolved:

That we believe the time has come when the American recognition of our musical artists and teachers should be as valuable and as final as that of any other nation, and that we should give them this recognition solely upon merit, entirely uninfluenced by the post office address of the artist or teacher. We believe that our American teachers are daily giving evidence of an equipment equal to that of our European confrères, and that this fact should be fully recognized.

It is also resolved:

That we are pardonably proud that this great movement had its beginning at the annual dinner of our association, in March, 1913, through Mr. John C. Freund's splendid address on that occasion, and our special thanks are due him for beginning the crusade for the musical independence of America in the same place where our political liberty was declared in 1776.

BEATRICE LA PALME

Operatic Soprano Who Won Favor at the Century Opera House Last Season and Who Will Make a Concert Tour Here Next Season. (See page 6.)



—Photo by Mishkin.

The resolutions were passed with enthusiasm. Then, at the suggestion of the president, Mr. Cooke, the whole audience rose and sang "My Country 'Tis of Thee."

Mr. Finck on Melody and Cacophony

Mr. Finck, the famous music critic of the New York *Evening Post*, spoke upon the timely topic of "Noble Contempt for Melody and Concord," in his fluent remarks showing no hesitation in the denunciation of such "modern" composers as Schoenberg in Germany, Stravinsky in Russia, and Satie in France, comparing these revellers in discord to the sportsmen who vie with one another in the breeding of ugliness into bulldogs.

"Many of the critics," said Mr. Finck, "have taken these cacophonists seriously, being afraid of repeating the mistake made by their predecessors in abusing Wagner and Liszt." He advised Americans to take towards these composers the attitude of Josef Strinsky, conductor of the New York Philharmonic, who, after hearing one of Schoenberg's pieces in Berlin, turned to the composer and said:

MUSICAL GROWTH HERE ASTONISHES JEAN SIBELIUS

Famous Finnish Composer on First Visit to America Expresses Satisfaction that United States Is Coming Into Its Own Artistically—American Energy Impresses Him—Here to Conduct His Works at Litchfield County Festival in Norfolk.

JEAN SIBELIUS is here! With an almost utter absence of heralding, Finland's greatest composer arrived in New York early on Tuesday evening. A MUSICAL AMERICA man boarded the North German Lloyd liner, *Kaiser Wilhelm II.*, at Quarantine, and after scanning the passenger lists and several decks finally found the writer of "Finlandia" in the rear of the vessel, alone, and viewing intently the faint New York sky line. The composer, who is an honorary member of the Litchfield County Choral Union, comes to conduct several of his works at the approaching Norfolk Music Festival.

Short and stockily built, keen blue eyes, and absolute unostentatiousness, are one's first impressions of Sibelius. His cordiality and genuine democracy make for a feeling of equality. A quietness of gesture and speech is almost his dominating characteristic. Yet the strong square chin reveals tremendous power—a power unloosed in the sombre symphonies and in "Finlandia."

The conversation was necessarily carried on in German since Sibelius speaks but little English. "I must tell you," he said, "that I am genuinely glad to come to America. I have heard and read so much about this country that my curiosity has grown out of bounds. So when I received the Litchfield Choral Union's kind invitation it was with real pleasure—I may say, eagerness—that I accepted it. Until you came, a few moments ago, I was creating my own ideas of what I should find this country like. The Atlantic, which, until I made this trip, I had never seen, aroused in me great dreams—the immensity and power of it all seemed to me to be somewhat compatible to what I should find in New York. Huge buildings, peopled with myriads of busy people, arose before me. Of course, I have heard of your Woolworth and Singer towers and the Metropolitan, which is modeled so closely after the Venetian Campanile. But I am eager to see them actually, to ride in their swift elevators and to find food for thought and wonder in it all. The minds that conceived of and executed such enormous creations seem to me to be typically American minds. Why? Not because they planned them and dreamed of them, but because they actually built them. To me that seems the great difference between a European and an American. The former dreams, dreams always, and occasionally does. The American spends a minimum amount of time in conceiving, but builds while his brain is hot with inspiration. The energy and directness of your true American is reflected in his physiognomy and bearing. Clean-cut and to the point always!"

Asked as to his opinions on America's advancement musically, the Finnish composer expressed himself in most flattering terms. "I have been astonished to notice the artistic strides which this country is making," he declared. "Whereas, not so very long ago one rarely heard the name 'America' coupled with things musical, to-day affairs are quite different. The old order changes and I am sin-

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NEW SUPPORT FOR MOVEMENT TOWARD MUSICAL FREEDOM

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"I have learned a new word in America—'bluff.' You cannot bluff me!"

Mr. Finck's speech was spiced with sarcasm and varied with well-relished anecdotes, culled from his extensive experience as a music critic and writer on musical subjects, and while he did not deny that there is much of value and even of beauty in the works of Richard Strauss and other composers of to-day, who have won fame and sometimes fortune by resorting to the unusual, and thus getting themselves talked about, he condemned, as a whole, their tricky methods, and made an earnest plea for melody, which is, after all, he said, "the essence of true music."

Other interesting speeches were made by Thomas Tapper, Henry LeBarre Jayne and Rev. Floyd Tompkins, while several members of the association responded with informal remarks to the invitation of the president, James Francis Cooke, who presided as toastmaster in an easy and felicitous manner. The only musical feature of the evening was the singing by Marie Stone Langston, Philadelphia's distinguished contralto, of three songs, which were beautifully rendered to the admirable piano accompaniment of Agnes Clune Quinlan. The officers of the Philadelphia Music Teachers' Association, in addition to Mr. Cooke as president, are: Miss A. C. Barrow, vice-president; Miss E. A. Price, secretary; H. S. Fry, treasurer. A. L. T.

Mr. Freund Speaks at Poughkeepsie

Yesterday the Dutchess County Association of Musicians held its annual meeting at the Vassar Institute. The members met at 7-15 p. m. for the annual election of officers and reports of committees. Professor George C. Gow of Vassar College was again chosen president; Miss Van Voorhis, of Fishkill, N. Y., vice-president; Bertha Round, treasurer; Mrs. Leverett Griggs, secretary.

At eight o'clock, in the auditorium, John C. Freund, Editor of *MUSICAL AMERICA*, spoke on "The Musical Independence of the United States." For over an hour and a half he held the closest attention of the audience.

His address is a powerful review of the rise and progress of musical culture in this country, and of the musical industries. In an interesting way, interspersed with anecdote, he contrasted musical conditions in this country as they are to-day, with those forty years ago.

He referred to the ridiculous prejudice against everything American in music which exists abroad, and showed how this prejudice, being brought back to this country, had been a potent factor in causing us to discriminate against our own composers, singers, players, and especially our own music teachers. With facts and figures he showed that we have, to-day, in this country, the finest music schools in the world, as well as the best music teachers.

The Limelight on Europe

Then he turned the limelight on Europe, and gave a most valuable, critical review of musical conditions as they are in France, Germany, Italy, England, Austria, Hungary and Russia. Incidentally, he spoke of the disasters resulting to a large number of our young people who go to Europe for musical study, in many cases not properly equipped with money and talent, and possessing little, if any, knowledge of foreign languages.

Mr. Freund briefly reviewed the progress of the musical industries in this country, and showed how we not only make more pianos, harps, organs and band instruments than all Europe put together, but that our instruments are of the finest quality, and are to-day used by all the great artists.

In eloquent and forceful terms, he described how and why we will lead in music, in drama and the arts, just as we already lead in invention, in agriculture, in industry.

One of the most interesting parts of his discourse was where he described how the great American composer would come.

At the close of his address, the distinguished audience, composed not only of resident musicians and teachers, but of many who had come from nearby cities to hear him, applauded him for several minutes.

After the address almost the entire company adjourned to the Morgan

House. Here Mayor Wilbur, seconded by Professor Gow, offered, on behalf of the Association, the following resolution:

"That the Dutchess County Association of Musicians wish to express appreciation of the able and convincing lecture of Mr. John C. Freund on the 'Musical Independence of the United States,' and to heartily endorse his endeavor to establish the supremacy of America for musical education and culture."

The resolution was unanimously passed amid much applause.

Miss Van Voorhis spoke of the musical teachers' convention which is to be held at Saratoga Springs in the middle of June, and urged all to attend who are able.

Professor Gow also made a brief address, and expressed his personal thanks to Mr. Freund for the work he is doing.

Then a concert was given, the program consisting of compositions by Professor Gow and Charles Gilbert Spross. The performers were Dr. John C. Griggs, Vocal Professor at Vassar;

Mrs. Graybill. Joseph Mathieu aroused enthusiasm by his singing of several groups of the Spross songs. David H. Schmidt, Jr., the violinist played a composition by Mr. Spross with much taste and skill. A double quartet from Vassar College, consisting of the Misses Chapin, Catlin, Brinsmade, Shumway, Clark, Nash, Johnson, with violin obbligato by David H. Schmidt, Jr., rendered some part songs by Professor Gow.

COMMENTS OF THE PRESS

[From the Poughkeepsie (N. Y.) "Daily Eagle" of May 22]

How rich America is in musical culture, and our acknowledged equality in musical progress with European countries, was presented with admirable force by John C. Freund, in his lecture on "The Musical Independence of America," before the Dutchess County Association of Musicians at Vassar Institute on Thursday evening. Mr. Freund is the well known editor of *MUSICAL AMERICA*, and was the pioneer publisher of a musical magazine in the

United States. Since 1873, he has been devoting his efforts to establishing the independence of American music against our own lack of confidence in our national musical culture. His work during forty years has taken the character of a prophet of the future of American music. The prophetic tone of his task last night was its greatest eloquence.

[From the Poughkeepsie (N. Y.) "News-Press" of May 22, 1914]

Mr. Freund, who is of German parentage, a native of London, and a citizen of the United States, is celebrated the world over as an authority on music, and his lecture, which was open to the public, proved him to be a spicy as well as a learned speaker. He talked for considerably more than an hour and proved thoroughly entertaining and instructive during every moment of the time. Conversant alike with the music and composers of every European country and America, he was a veritable fountain of information, which was placed before his hearers in the most attractive and striking form. R. W.

A QUARTET OF CELEBRITIES—COMPOSER PRIMA DONNA, PUBLISHER AND IMPRESARIO



Italo Montemezzi, Composer of "L'Amore dei Tre Re"; Nellie Melba, Tito Ricordi and Henry Russell. The picture was taken in Paris at the time of the premiere in that city of "L'Amore dei Tre Re"

RUMOR OF OPERATIC UPHEAVAL DENIED

Prediction of Russell-Weingartner
Régime at Metropolitan
Declared Baseless

REPORTS that Felix Weingartner, the famous Viennese conductor, might come to the Metropolitan Opera House and also that Henry Russell might join Mr. Gatti-Casazza in the management of that institution were widely circulated early this week, but both reports were later declared unfounded. A dispatch from Paris to the *New York Sun* on May 25 said that Mr. Russell denied in the most emphatic manner that he was to replace or be associated with Mr. Gatti-Casazza in the management of the Metropolitan. The rumor that Mr. Weingartner was to succeed Alfred Hertz at the Metropolitan was also denied.

The contracts of both Mr. Hertz and Mr. Toscanini with the Metropolitan company expire at the end of next season and the latter has said that he does not intend to renew his. Mr. Gatti-Casazza's original contract also expires at the end of next season, but it is be-

lieved that it has already been extended.

Possibly the rumor connecting Mr. Russell's name with the Metropolitan company started in connection with his extraordinary success in the season of the Boston Opera Company at the Champs Elysées Theater in Paris this Spring.

The report that Weingartner might succeed Alfred Hertz was contained in a Berlin dispatch to the *New York Times*, which said:

"It is stated in Berlin that Mr. Hertz is already aware that his contract will not be renewed at the expiration of next year. His unpleasant relations with Toscanini are said to be responsible. This news surprises the German music world, which looks upon Hertz not only as a highly talented orchestra leader, but as the main bulwark of German opera in America."

MUSICAL AMERICA has received from Mr. Weingartner a cablegram announcing the triumph of his opera, "Cain and Abel," which had its premiere in Darmstadt on May 17. Lucille Weingartner-Marcel, the American wife of the composer, sang *Eve* in this production, and another American, Robert Perkins, was cast as *Adam*.

Weingartner and his wife arrived in Paris from Darmstadt, on May 22, to appear in the season of the Boston and Covent Garden companies at the Champs Elysées Theater. "Die Meistersinger" was scheduled for production on May-

27 with Mr. Weingartner conducting and Mme. Weingartner as *Eva*. Word comes from Paris that "Cain and Abel" will be produced in Boston next season under the composer's direction, which would seem to set at naught a previous rumor that Mr. Weingartner had decided not to return to America next Winter.

The first German opera to be given in the season at the Champs Elysées Theater was "Tristan und Isolde," which was sung for the first time in Paris in the original language on May 20 and repeated May 25. In the cast were Eva van der Osten, *Isolde*; Peter Cornelius, *Tristan*, and Julia Claussen, *Brangäne*. Alfred Coates conducted. The seat sale for all of the nine performances of German opera is reported to be large, and there was a magnificent audience for "Tristan." In fact the financial success of this season under Henry Russell's management seems very likely to match the artistic success. "Parsifal" is scheduled for production next week.

The Boston company gave "The Secret of Suzanne," a novelty in Paris, on May 23, with Vanni Marcoux and Maggie Teyte as *Count* and *Countess Gil*. The performance is said to have been a great success.

It is announced that the Paris Opéra Comique has withdrawn its objection to the inclusion of Puccini's works in the repertoire of the Boston organization, and consequently "Tosca," "Madama Butterfly" and "La Bohème" will be produced during the present season.

—Photo by Ruttenberg, Boston Opera Co.

"BUILDING A MUSICAL CITY" SLOGAN OF TRENTON'S FESTIVAL MOVEMENT

Awakened Factory Town Spurred on to Action by Success of Third Event, Which Bred Confidence in Possibilities of Resident Musicians—Starting with School Children Basis of Campaign—Festival and School Orchestras for Future Festivals—Famous Stars at One Dollar

[From a Staff Correspondent.]

Trenton, N. J., May 20.

"The trumpet shall sound
And we shall be changed."

WHEN the trumpeter of the Metropolitan Opera orchestra sounded forth his obligato to this final "Messiah" aria of Herbert Witherspoon in the closing concert of the Trenton festival, his clarion tones might have served as a fanfare announcing the completion of the third step in the process of Trenton's musical re-birth. Director Otto Polemann and his loyal associates had not merely concluded a series of four successful concerts—they had called forth a hearty response to an uplift movement, which may be called "Building a Musical City."

Trenton was built years ago, of course, but it was not built musically. In fact, previous to May, 1912, it might have been said to be sleeping as far as large musical affairs were concerned. The modest festival of that Spring acted as a preliminary awakener, while the big 1913 event made Trenton wide awake and aware of its musical frailties, and this year's success enthuses the city with its possibilities and spurs it on to action. That action consists in making the city musical. As it is a factory city, the concerts were placed within reach of all by making the prices from 25 cents to \$1.

Not for a moment do the projectors believe that their successful festivals have already achieved the desired result. They realize that it will be brought about not by a miracle, but by steady growth, and the only difference of opinion is as to how long it will take—five years or ten years. The festival givers also have no illusions about the quality of their performances. They do not pretend that their concerts have been the most artistic of any American festival. They are proud, however, of the movement itself.

One of the most important results of this festival they consider to be the fact that the movement attracted to Trenton staff representatives not only of the musical press, but of New York and Philadelphia dailies. As one of the officers remarked: "If our Trenton papers speak well of the festival, our people might think they say this because they feel that they ought to, but if the out-of-town papers consider the movement worth while, our people will believe them." In the same spirit Mayor Frederick W. Donnelly assured an appreciative visiting critic: "We have scattered the seed and you are sprinkling the water on it."

This seed has been sown upon the most fertile soil, as it has been scattered primarily among the children of Trenton's schools. The whole movement is based upon the principle of making the city musical by starting with the youngsters. You will scarcely find more zealous musical devotees than the 4,300 "kiddies" who sang so inspiringly under Catherine Zisgen's baton at the Tuesday matinée. With all of these children interested in music, each child's household will begin to show a corresponding interest in music. Furthermore, when the youngsters advance to a school grade not included in Miss Zisgen's ranks, they will eventually become either members of Conductor Polemann's adult chorus or eager listeners at the festivals. This is the kernel of the movement.

Practical Results

Among the practical results of the 1914 festival, one may list first the campaign for the perpetuation of the Trenton Festival Orchestra, which gave a first taste of its powers in the Sunday performance of "The Seven Last Words of Christ," under the skillful leadership of Albert Stretch. It is the plan to have this organization take a more prominent part in future festivals, providing the chief orchestral support except at a possible artist night. This is in line with the policy of fostering the local resources. Also it is hoped to have the orchestra give a series of concerts during the season and take a brief tour in the state.

For such plans financial support will have to be enlisted, to pay for rehearsals, etc. At present it is necessary to bring players from other cities to fill out the woodwind and other choirs. As there would not be enough musical work in Trenton to keep such men employed here permanently, it is thought possible that positions in other lines might be secured for them with the music as a side venture.

Another orchestra is being created for

front with one of the conductors, Julius G. Kumme, coming over from Philadelphia as its sole festival trainer. The Germans achieved admirable results, especially when one considers that many of the men are factory workers and don't know one note from another.

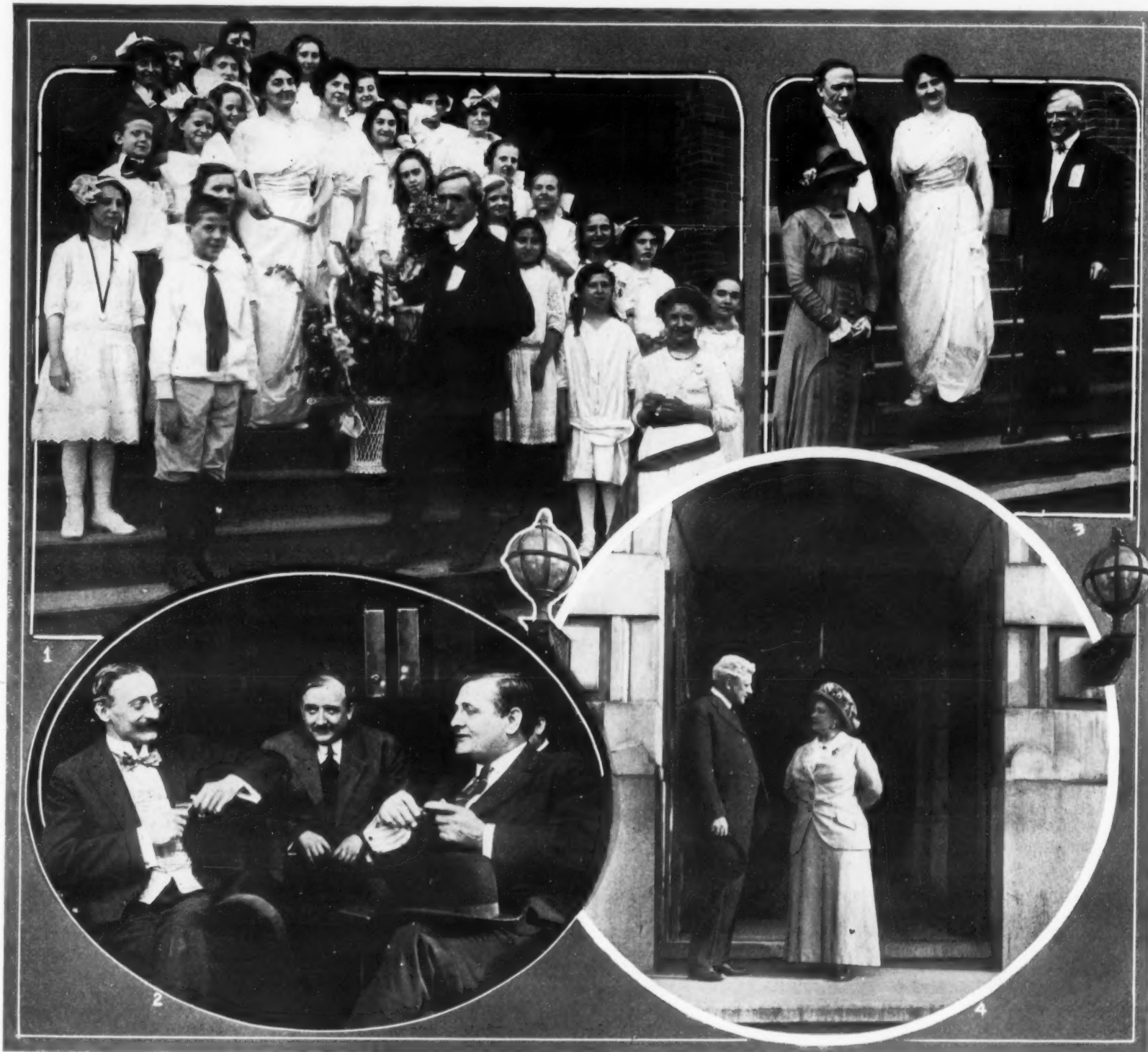
Co-operation of Germans

This union of the German singers is characteristic of the course of the festival. Like many cities, Trenton has an

of state government. It is recognized that manufacturers will the more readily locate factories here when they see that the city is becoming more habitable for their employees. Consequently, some of the merchants inserted in their regular advertisements lines urging the public to support the festival.

That the Board of Education appreciates the good work is shown by its devoting to this cause much of the music work in the public schools, and by declaring a half-holiday for the children's matinee. A half-holiday for the factories is also being urged.

Upon the Trenton daily papers devolves much of the duty of taking care that this festival does not become merely a Spring musical debauch, but that it makes the city musical throughout the year. They have the opportunity of offering, say once a week, a musical page with news of local events as well as interesting items about artists who are coming to Trenton and happenings in the large musical world. In the columns



—Photos for Musical America by Jerome H. Fritz

Camera Impressions of Festival: Above, Left, Small Section of School Children's Chorus with Catherine Zisgen; Left of Center, Elizabeth Nevius and Secretary Marvin A. Riley. Right, Prominent Resident Figures: Left to Right, Mrs. Otto Polemann, Director Otto Polemann, Miss Zisgen and Col. M. R. Margerum, First Vice-President. Below, Left, "Snapped" before Hotel Windsor: Left to Right, Herbert Witherspoon, Richard Copley and Evan Williams. Right, Mayor Donnelly Delivers "Keys of City" to Mme. Schumann-Heink at City Hall

the festival, a big body of players from the public schools which will support the school chorus in its matinee. All those pupils who play any instrument are being asked to hand in their names and the force chosen will be sufficient to crowd the wide stage.

Raising the number of festival performances to five will be the next step of the festival directors, with a week-long event as a more remote possibility. The extra concert will probably be devoted to a sängerfest of the state's German singing societies. It is planned to have these choruses compete for prizes in a free afternoon concert, and to join forces in a massed chorus that evening.

One of the significant phases of the present festival is the better co-operation of Trenton's Teutonic citizens in the united German chorus. Originally there were a half-dozen clubs, struggling in intense rivalry. Mr. Polemann encouraged them to unite in a body for the festival, but last year they insisted upon retaining their own conductors, and the chorus was directed by some four or five men. This year the chorus presents a solid

element of the clique among its musicians and Mr. Polemann's campaign has been an uphill fight. It was he who saw the vision of Trenton's uplift, and it was Mrs. Polemann, the indefatigable president of the association, who attended to the carrying out of the details which are making this vision a reality. These pioneers were backed up by an able and devoted corps of officers and committee-men. And now, realizing that this movement is bigger than any person or persons, many forces of the city's life are giving the project their support.

That this commission-governed municipality is backing the festival was shown by the flags flying from the city hall with the electric sign, "Welcome," as well as by the keen interest of Mayor Donnelly. The Mayor is especially anxious to have the concerts appeal to the many residents of foreign birth, not only the Germans, but the several thousand Italians, Poles, etc. The Chamber of Commerce is also lending its support, realizing that as an advertisement for the city the festival is only less valuable than the fact that Trenton is the seat

of MUSICAL AMERICA and other papers may be found such material which may be reprinted.

Fine Singing Under Polemann

Most important of the concerts as to serious purpose was the "Messiah" performance in which Conductor Polemann led his choral forces through their numbers with a fine quality of tone, admirably clean cut attacks, and a regard for delicate expression. There was a noteworthy quartet of soloists, comprising Alma Gluck, Sophie Braslau, Evan Williams and Herbert Witherspoon.

It was a triumphant night for Miss Gluck, for the favorite recital soprano showed her high value as an oratorio singer in this, one of her infrequent incursions into that field. One could not wish for more ethereally beautiful singing than her opening recitative, her "Come unto Him" and "I Know that My Redeemer Liveth." Miss Braslau made her debut as a "Messiah" contralto and

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"BUILDING A MUSICAL CITY" SLOGAN OF TRENTON'S FESTIVAL MOVEMENT

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did so with credit, being most effective in "He Was Despised." Those experienced critics to artists, Messrs. Williams and Witherspoon, gave the admirable performances to be expected of them. Especially continued applause was that following Mr. Williams's "Thou Shalt Break Them," and Mr. Witherspoon's

their splendid "Lift Thine Eyes" from "Elijah," their "Fair Shines the Moon To-night," set to the music of "La donna è mobile," and the "Miserere," which was most acclaimed. For twenty minutes after the concert there was a stream of appreciative auditors congratulating Miss Zisgen.

Louise Homer, the soloist, paid a compliment to the youngsters by facing

Preparation for the festival in the schools had begun in March when Miss Zisgen and her invaluable assistant and accompanist, Elizabeth Nevius, had gone the rounds of the schools introducing the music and covering five schools in a day. The work of teaching the music was carried out by some three hundred teachers, to whom Miss Zisgen pays a tribute for their valuable service. Later came the sectional rehearsals, and finally the united rehearsals in the Armory.

Unlike that of many cities, this children's chorus is no picked body. It is composed of certain grades in the grammar schools taken in their entirety. The department does not believe in excluding a pupil who does not have a natural gift of song, for that exclusion may wipe out the love for music that is springing up in the child. Instead all are welcomed and all encouraged to be music lovers. Besides the singing, a portion of the work is devoted to musical appreciation. As the upper grade moves on, the chorus has a new influx each year, and the older pupils get into the music work of the high school chorus, which has given such works as "The Holy City" with student soloists. In fact, some of the adult soloists in this festival were former school singers. Thus the young singers are looked after with an eye to the future in this building of a musical city.

Festival Flashes

EACH child in the chorus contributed a penny for floral offerings to Miss Zisgen, Miss Nevius and Mme. Homer. The children have bought phonographs for themselves in several of the schools, and they were already acquainted with Mme. Homer through her records, while they clamored for Mme. Schumann-Heink's records after her first appearance of last year. Said one reviewer after the latter's Monday appearance: "May she live a thousand years and come back each year to us and our children's children."

Mine Host Fischer of the Windsor took Conductors Polemann and Hagemann and Richard Copley of the Wolfsohn Bureau to the Trenton-Wilmington baseball game, and when one of the local nine made a stupid play Hagemann's language is said to have reached a *fortissimo* of disgust.

Alma Gluck and her friend, Althea Jewell, sought diversion by watching a local stock company in "Elevating a Husband."

It was impressed upon the children's chorus that they were singing some difficult music, such as the "Miserere" which, they were told, is sung in grand opera in New York by Mr. Caruso. One boy when asked to write a composition on the subject, wrote: "We are singing some difficult music, among it the 'Miserere,' which is sung in grand opera in New York by Robinson Crusoe."

Mayor Donnelly's duty in the second and third concerts was escorting the prima donnas to the front of the platform. The Mayor declared serio-comically that he was now going to study singing. "If you become a singer," he was reminded, "you can put in your advertisements: 'Appeared with Schumann-Heink.'"

KENNETH S. CLARK.



Above, Director Polemann, on Steps of Armory, Welcomes Sunday's Resident Artists. Left to Right, Conductor Albert Stretch, James A. Newell, Mrs. Raymond Hutchinson, Raymond Parker and Carolyn Edmond. Below, Left to Right, Alma Gluck, Conductor Richard Hagemann, Althea Jewell, Louise Homer and Sidney Homer

"Why Do the Nations" was acclaimed similarly for its consuming force. Instrumental support was furnished by the Metropolitan orchestra, and at the organ was Charles W. Pette, who is both the faithful accompanist and program annotator.

Those accustomed to big festival gatherings would have been astounded by the throng in the Armory on Tuesday afternoon, with some 7,000 hearers and 4,300 children crowding the semi-circular chorus stand, a few little black faces being scattered among the white. That Miss Zisgen was able to control this wide expanse of singing youngsters was one of the marvels of the festival. They responded to her absolutely as a unit and there was never a flaw in their attack. Remarkable was their interweaving of voices in the "Berceuse" from "Jocelyn,"

about and singing to them "Annie Laurie" and "Comin' Thro the Rye," supplementing her highly artistic "Samson" aria, "O Don Fatale" and an attractive song group, to the accompaniment of Conductor Hagemann.

System in Children's Work

From their various schools the 4,300 children had been mobilized at the Armory, where they were assembled in their sections according to parts, the assembling taking some twenty-three minutes and the dismissal seven. Similar thoroughness was used in caring for them, as there were teachers in each section, with supplies of fans, smelling salts, etc., and there were aides below the stands. Such precautions were wise, as a half-dozen of the little ones were prostrated by the heat.

DIPPEL GIVES OUT HIS OPERA PLANS

Season to Run Thirty-two Weeks
—Many Revivals and Some
Novelties on His List

Before sailing for Europe last Tuesday on the *Vaterland* Andreas Dippel gave out a statement of his plans for the Dippel Opera Comique Company next season. The season will extend thirty-two weeks, beginning October 5 and ending May 15.

For the first seventeen weeks the company will play at the Forty-fourth Street Theater. Two novelties will be produced, "The Purple Domino," by Charles Cuvillier, the book adapted by Harry B. and Robert B. Smith, and an operetta by a new Bohemian composer,

Oscar Nedbal, with a libretto by Oscar Hauerbach. A revival of Franz Lehar's "Gypsy Love" is also contemplated.

From February 1 to May 15 the company will be at the Century Opera House, where, in conjunction with the Pavlowa Ballet Company, Leoncavallo's "La Reginetta delle Rose" will be produced Monday, Wednesday, Thursday and Saturday evenings and at Saturday matinée. Wednesday matinées and Friday evenings will be reserved for ballet performances only. Tuesday evenings will be given over to revivals of old operettas, which will also be repeated at Thursday matinées at popular prices.

These will be selected from the following: "Don Caesar," "Nanon," "Mamselle Natouche," "Ermine," "Giroflé-Girofla," "Madame Angot," "The Beggar Student," "Gasperone," "The Chimes of Normandy," "Boccaccio," "Fatinitza," "The Gypsy Baron," "The Merry War," "A Night in Venice" and "The Queen's Lace Handkerchief."

For the last five weeks of the season Mr. Dippel plans revivals of several of the most popular Offenbach operettas, with new librettos and a special cast of

French artists. This plan will depend upon the success of a subscription which will show whether there is a sufficient demand to warrant the venture.

Dr. Anselm Goetzl, it was announced, has been engaged as one of the principal conductors, and will continue voice trials at the Metropolitan Opera House during Mr. Dippel's absence.

Zuro Opera Company's Success Continues

The third week of the Zuro Opera Company, playing at the Grand Theater, New York, proved to be as successful and interesting as the first two weeks. Two more operas that were never given on the East Side at popular prices were added. The two were "Thais" and "Tales of Hoffmann." Both of these French operas were sung by the Zuro company in Italian. For the present week, operas of the older Italian school, "La Gioconda" and "Ballo in Maschera," were scheduled for their first performances by this company on Wednesday, May 27, and Friday, May 29, respectively.

MUSICAL GROWTH HERE ASTONISHES JEAN SIBELIUS

[Continued from page 1]

cerely glad that America is coming into its own artistically."

The writer endeavored to ascertain Sibelius's own status of creativity with but little success. "I never discuss my work until it is finished to my entire satisfaction," he answered, smilingly. "I am working hard, I can tell you that, but just what my compositions are about you must wait and see. The trip across impressed me greatly and—" but here he stopped, fearful, lest he had said too much. "Has it, perhaps, kindled the desire to express your feelings in tones?" was the question. "Who can tell?" shrugged the Finnish master. "Not even I, I think." Nor would he express himself at length concerning the modern school of composition. Yet he looked pleased when told that many of the harmonic progressions in his latest symphony, which was recently heard in this country, had provoked prolonged comment from critics, musicians and public alike.

"Only one thing I regret about my present visit and that is that I came



Jean Sibelius—Photographed Especially for "Musical America"

after the season is over. I have been told that you have here some of the finest orchestras in the world and I am very anxious to hear them and judge for myself. Perhaps I shall come again to America—in the season, and hear them. How long do I remain here? Less than a month. I leave on June 20 for Sweden, where I am to direct some of my works at a festival there." "Perhaps you will come some day to live in America," said the writer. "You must not forget that as yet I have not even seen it. But I am sure I shall like it."

The call for declarations is sounded and the writer of "Valse Triste" excuses himself. And tips his hat at parting with true Old World courtesy.

BERNARD ROGERS.

Oscar Seagle and E. T. Stotesbury Passengers on "Vaterland"

Oscar Seagle, the American baritone, sailed for Europe last Tuesday on the *Vaterland*. He will rest while abroad in preparation for another American tour next season. Mr. and Mrs. E. T. Stotesbury, the former banker and chief supporter of grand opera in Philadelphia, were other passengers on the *Vaterland*.

It is said that a woman with a genuine tenor voice has been discovered in Berlin in the person of Fräulein Ellen Sevens.

PAGEANT TAKES FESTIVAL'S PLACE IN WASHINGTON

Choirs of National Capital Unite in Classic Choruses of "The Fire Regained," Presented Under Author's Direction—Erection of Stately Temple and Running of Chariot Race Features of Event

Washington, D. C., May 18.

UNLIKE other cities the National Capital does not have a Spring festival. However, this year a departure was made when the various commercial bodies of Washington, including the Chamber of Commerce, the Board of Trade and the Retail Merchants Association, decided to present "The Fire Regained" for charitable purposes. This is a Greek pageant drama and the work of Sidney M. Hirsch, with music by F. Arthur Hinkel. The undertaking was somewhat stupendous for an initial festival, as the cast called for 1,500 with many accessories in the form of bulls, horses, sheep, birds, several hundred doves, and other animals. It also called for the partial erection of a Grecian temple, for foot races and a spirited chariot race. The men had to be athletic, dignified and nimble. The women must be graceful, stately, and classic. The cast also demanded a number of children. All these seeming difficulties were overcome and "The Fire Regained" as just presented in Washington ranks as the most artistic production that the city has ever known.

Mr. Hirsch certainly reached into the heart of Greek sentiment, poetry, and graceful pageantry when he constructed "The Fire Regained." It is at once music, drama, history and beauty. The author himself has personally supervised the production in conjunction with Preston Gibson, director general; Percy S. Foster, musical director; Edward T. Emery, stage manager, producing manager for the Shuberts; Effie Baker, director of the classic dancing; Sol Minster, orchestra conductor, and Leon Mooser, business manager. Everyone has worked harmoniously, making beautiful ensemble in song, dance and pageantry.

The keynote of the Greek pageantry drama is rhythm in body and music, independently and jointly. The committees in charge were most fortunate in securing the services of Percy S. Foster as musical director, for a large measure of the artistic success of "The Fire Regained" was due to its well trained choruses. Many of them were accompanied by rhythmic movements, marches and dancing. In selecting his singers, Mr. Foster gathered most of the local choirs, whose intelligence and knowledge aided much in the final success. The choruses numbered several hundred, divided in several groups according to characters, and at times singing *en masse* most effectively.

On a par with the music came the dancing, which was under the able direction of Effie Baker. Indeed Miss Baker deserves high commendation for calling back to this age of the tango craze the beautiful dancing of the Greeks two thousand years ago. The groupings in this part of the drama were most effective, while the spirit of the Greeks pervaded every movement. Miss Baker herself deserved first mention for her own graceful classic interpretations. Under the baton of Sol Minster an orchestra of forty furnished the accompaniment for the choruses and dances. The style was thoroughly Grecian in rhythm and tone. Certainly Mr. Hinkel has closely adhered to the classic music of centuries ago and given the public an excellent representation of that day. The incidental music was culled from classic, operatic and modern compositions.

Special mention might be made of the Dance of the Priestesses with its dual circles, its symbolic poses and effective movements. This combined a thoroughly Grecian solo by Miss Baker with Annetta Morley, Leila L. Spindle, Maude Fowler, Edith Boyd and a corps of priestesses assisting.

Interest in Many Circles

"The Fire Regained" excited the deep interest of social and official circles and every evening brought a goodly number of these to witness the performance. Educational societies and the public schools have given patronage both for the community interest and the educa-



—Photos by Wiles

Scenes and Characters in Pageant Drama: No. 1, J. Von Steinmetz Bryan as the "Hierophant." No. 2, the Strophe of the Male Chorus. The Maid's Death Demanded by the Men as Sacrifice for Grecian Nation. No. 3, Helen Evans as "Pallas Athene." No. 4, Part of the Ordeal of Dove Flight

tional value of the subject. Fortunately the weather was made for an outdoor performance.

After the first performance here, one of the commission of the Exposition in San Francisco in 1915 asked the author to consider the presentation of this pageant drama during that exposition. As yet Mr. Hirsch has not decided.

The theme of "The Fire Regained" is the trial by auguries of one of the maidens of the temple, with the result

that she must be sacrificed. She is finally rescued by a young shepherd and the maiden turns out to be Pallas Athene, with whom the shepherd has fallen in love. The fire of the temple is rekindled and happiness reigns.

The cast of the Washington performance was as follows: Pallas Athene, Helen Evans; the Shepherd, Nevle Colquit; the Hierophant, John van Steinmetz Bryan; Hermes, Harold A. Long; Goddess Hestia, Doris Stevens; J. H.

Bourne, Frank L. Crilley and Thomas J. Powell, the Three Acolytes; the two Charioteers, Mary D. Lightfoot and Harry Jackson; solo dancers, Effie Baker and Mildred Anderson; Eros, Eustace G. Nicholas; the Fire God's Runner, Soteris Nicholson, and the Nine Muses, Jeanette Baker, Lucy R. Russell, Claire Dixon, Genevieve Walsh, Agnes Shakerford, Margaret Gould, Josephine Newell, Eleanor Knowland and Carrie Clive.

WILLARD HOWE.

Pittsburgh Art Society Chooses Directors

PITTSBURGH, PA., May 25.—The annual election of the Art Society of Pittsburgh resulted in the choice of the following directors: Dr. P. J. Eaton, who is president of the Pittsburgh Orchestra Association; Charles Heinroth, city organist at Carnegie Music Hall and director of music at Carnegie Institute;

J. Alexander Hardy, I. E. Hirsch, Mrs. John G. Holmes, Dr. Watson Marshall, Emily McCreery, John L. Porter, Marvin F. Scaife, John T. Slack, Mrs. W. K. Shiras, Edwin Z. Smith and H. Geoghen. The directors will elect their own executives. It is certain that this organization will continue its splendid artist entertainments the coming season. E. C. S.

F. Wight Neumann Sails

F. Wight Neumann, the widely known Chicago impresario, with his wife and daughter, Gladys, left New York on the Vaterland Tuesday, May 26, on their annual trip abroad. They will, as usual, visit Kissingen and Gastein, and later will attend the Wagner festivals at Bayreuth and Munich.

AMERICAN MUSIC OF MERIT PRESENTED

Compositions of F. Morris Class Disclose Creative Talent of High Order

The audience which gathered on Thursday afternoon, May 21, at the Wanamaker Auditorium, New York, to hear a program of the compositions of F. Morris Class proved by its reception of the music that the time is at hand when the American composer is ready for presentation.

Alexander Russell, concert director of the Auditorium and himself a native creative musician of parts, has for a number of years been desirous of offering a series of concerts of the kind heard last week. Now that the opportunity has offered itself he will give a series this Spring and next Winter which will bring forward the music of a dozen or two serious composers who are working with ideals to write good music.

Dr. Class, whose songs have been heard from time to time in our concert halls, was fortunate in having as the interpreters of his songs three excellent artists, Olive Kline, soprano; George Harris, Jr., tenor; and Reinald Werrenrath, baritone. Opening the program were five pieces, "Threnody," "Quasi Berceuse," "Adown the Lanes of Old Romance," "L'Envoi" and "Burlando," taken from his "Five Intermezzi, op. 6," and "Five Vignettes," op. 7, originally written for the piano, but adapted for and played on the organ by Mr. Russell.

The Intermezzi were discussed in this journal at the time of their publication. What was said then of the "Threnody" holds good again. It is one of the finest of American short compositions, an elegiac utterance fraught with emotional beauty. Mr. Russell's performance was excellent and spontaneous applause greeted him at the conclusion of each one of them.

Sixteen songs of so uniformly worthy a standard are not easily found in a composer's writings. Mr. Harris, who

was at his best on this occasion, sang the lovely "Romance," "Remembrance," "The Wood Nymph" and "The Apple Bough," and was obliged to repeat the last named. "A Nocturne," "Old Roses," "The Virgin's Cradle Hymn" and "The Wood Song" gave Miss Kline an opportunity to display a voice of naturally good quality. "Old Roses" won a repetition.

Perhaps the greatest applause was won by "Why Azure Deck the Sky?" "The Elfin Knight," "My Soul is Like a Garden Close" and "To You, Dear Heart." Mr. Werrenrath knows Dr. Class's songs as do few singers of the day; he has sung them for a number of years on his programs and gave interpretations of all four that brought out their best features. His singing of the finely climaxed "To You, Dear Heart" was thrilling and he was obliged to sing it over at the close of the recital.

Dr. Class presided at the piano with distinction and was recalled with the singers time and again. A. W. K.

Mary Garden Explains Withdrawal from Chicago Opera

Mary Garden's reasons for not returning next season to the Chicago Opera Company were given out last week in an interview with the Paris correspondent of the New York *Herald*. "Last month while in San Francisco I was invited by the director of the Chicago Opera, Cleofonte Campanini, to return next year with his organization," said Miss Garden. "This I declined to do, however, as I felt that the continuous traveling involved was beginning to tell on my health. Not only Mr. Campanini but also Henry Russell, of the Boston Opera Company, offered me an engagement. In fact Mr. Russell has two new and interesting creations for me to make in Boston. One, I may say, is Henri Fevrier's 'Gismondi,' but it is doubtful whether I shall return to America next

Winter. I have not sung in Europe for many seasons and I am rather inclined to accept a very tempting offer to give some performances in Russia, a country I am most anxious to see."

Outdoor Concert by Music School Settlement

The Music School Settlement at No. 55 East Third street, New York, gave its third annual concert May 23 in front of the school building. A piano in the middle of the street and an orchestra of 100 instruments supplied part of the program, and the school chorus of about seventy voices sang. The block was thronged with a crowd that displayed great enthusiasm.

The Theodore Bendix Quartet opens a Fall tour of twenty-eight weeks' duration in Milwaukee on August 3, with the following personnel: Arthur Lichstein, first violin; Frederic Handte, second violin; Theodore Bendix, viola, and Leo Sachs, 'cello.

THE CAREER OF BEATRICE LA PALME

BEATRICE LA PALME, who won conspicuous success as a Century Opera prima donna last Winter, possesses an unique musical equipment. Cases of artists who have devoted the first years of their study to a musical instrument only to desert in favor of singing are quite rare. Mme. La Palme's case is such a one. At the age of fourteen the Canadian soprano gained the Lord Strathmore scholarship for violin, which gave her tuition and maintenance for five years at the Royal College of Music in London. Being obliged to take up a second study Mme. La Palme chose singing and so quickly did her voice develop that she was advised to give up the violin. This she did only, however, after she had played in public and left the college an A. R. C. M., as well for violin as for harmony and counterpoint.

So extensive an education would seem almost unnecessary yet so frequently has

Mme. La Palme been called upon to sing almost unfamiliar rôles at short notice that she has found her comprehensive equipment quite indispensable.

Mme. La Palme's debut was at Covent Garden on which occasion she sang *Musetta* to Melba's *Mimi* and Bonci's *Rodolfo*, taking the place of Fritz Scheff at twenty-four hours' notice. After singing in Lyons for a season the soprano was engaged for two years at the Opéra Comique in Paris. Her *tour de force* in learning the rôle of *Eurydice* in one night caused her to be cast in the part for the following performances and immediately engaged for two more years.

Thomas Beecham heard Mme. La Palme while she was sojourning in London and engaged her for his Opéra Comique season at His Majesty's Theatre, where she scored in "The Tales of Hoffmann," "Nozze di Figaro" and other operas. From London, after giving several successful recitals at Aeolian Hall, the soprano returned to her native Canada, giving two concerts in Montreal. She was quickly recognized and

the loving cup given to her by her fellow-citizens is one of Mme. La Palme's choicest treasures. She agreed to give six performances with the Montreal Opera Company before sailing back to London. So pronounced was her success, however, that she stayed in Canada for two seasons, being heard in Montreal, Quebec, Toronto and Ottawa.

Although last Winter saw Mme. La Palme in New York for the first time, she has already won a high niche in the regard of Century opera patrons. Here again the soprano's musicianship proved a most valuable asset since she learned fifteen operas in English in as many weeks. "Natoma" was acquired in less than twenty-four hours. The prima donna has gone over many of her rôles with her husband, Salvatore Issaurel, who is expected to settle and teach in New York next Winter. Mme. La Palme's own plans for next season are as yet incomplete. She is in great demand for concerts, however, and will be under the management of Loudon Charlton.



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THE ART PUBLICATION SOCIETY

ST. LOUIS, MO.



Dear MUSICAL AMERICA:

In referring to the enterprise of Henry Russell, in taking his Boston company to Paris, and making a demonstration there of the kind of opera that is given in Boston, and of what he could do personally as a manager, I stated my opinion that there was more in the affair than appeared on the surface. I also told you that it looked to me very much as if, owing to the fact that the prominent men who are interested, are not only directors in the Boston Opera Company, but directors in the Covent Garden Opera Company, and directors of the Metropolitan in New York, we were very likely to see something like a combination of interests, looking to a better control of the market of artists.

I have also suggested, in previous letters, that the time would come when an English-speaking impresario would succeed to the position of manager of the Metropolitan, and that this would be part of our emancipation from foreign control, such as we have had for some years past.

Recent developments in Paris, all of which have been duly cabled to this country, as well as reports from Berlin, show that I have diagnosed the case pretty accurately.

Leading New York daily papers are beginning to predict considerable changes in the Metropolitan management. Indeed, the New York Sun goes so far as to state that while it has been announced that Mr. Gatti's contract, which expires next year, with that of Signor Toscanini, had been renewed, there has been no official statement from the Metropolitan Company to that effect.

You know, of course, that Signor Toscanini had stated his intention of not returning to this country after the expiration of his contract, and you have also stated that there have been serious differences between Signor Toscanini and Manager Gatti. One of these, it is now understood, was with regard to the production of Charpentier's "Julien," with which Signor Toscanini, it seems, was not in sympathy, though he was finally over-ridden, and, as you know, an opportunity given to Signor Polacco to conduct, as well as to Mr. Caruso and Miss Farrar to sing, an opportunity which the three did not neglect to use to the fullest extent. Polacco certainly won a signal triumph, as did Geraldine Farrar. Even Caruso excited most favorable comment, though I and others did not think the rôle of Julien well suited to him.

Hertz, it is said, will not return at the expiration of his contract, next year, which will be regretted by all lovers of German opera, for the reason that his work has been not only conscientious, but able, and he has established himself firmly in the affection of opera-goers here.

Some cabled reports are to the effect that Felix Weingartner, the noted Bavarian conductor, will succeed Alfred Hertz, as the German conductor at the Metropolitan. This is, however, denied. Other reports are to the effect that Weingartner, who is a man of great distinction and education, may be associated with Signor Gatti in the future, as manager.

This I doubt, as the bad results of a dual management, such as we had when Andreas Dippel and Gatti-Casazza were associated, are too recent in the memory, not only of the directors, but of the public, to make it likely that the experiment will be tried a second time.

My own idea is, that the directors, especially Mr. Otto H. Kahn, who are far-seeing men, have not been blind to

the tremendous movement which has been working throughout the country, looking to a better recognition of our own American composers, conductors, teachers, singers and players, using the term "American" in the broad sense, to include all those, of whatever nationality, whether native born or not, who are here working in the musical field.

There is a factor that we should consider in this matter, and that is the element among the wealthy women of New York, who have much to say in operatic affairs, led by Mrs. William K. Vanderbilt, who is a very public-spirited woman, and is generally understood to have been instrumental in bringing Signor Toscanini to this country, who, in turn, caused the engagement of Signor Gatti.

I give no credit to the stories that have been printed to the effect that the reason that Mr. Hertz will not return is the opposition of Signor Toscanini. If Signor Toscanini is not going to return, why should he bother himself, one way or another, with regard to Hertz?

In the next place, the distinguished Italian maestro has no warmer or more appreciative friend than the great German conductor, who has never, to my knowledge, lost an opportunity to speak in the highest terms of him. More than once, when Hertz has been approached on the subject, and when there has been a discussion as to the relative merits of the conducting of "Die Meistersinger," for instance, Hertz has always paid Toscanini the most sincere and delicate compliments, even when he was among intimate friends, when, it might be thought he could speak his mind freely.

While I am discussing the question of the rumored changes at the Metropolitan, let me take the opportunity to say that some of Signor Gatti's friends have defended his attitude with regard to Mme. Fremstad, on the ground that there was no personal antagonism to her as an artist, nor was there any effort whatever to treat her with disrespect. It was simply that Madame had a contract for forty performances, and that, for one reason or another, partly on account of her repertoire, she was unable to fill them all. For this season Signor Gatti felt that he could offer her but twenty or twenty-five performances for the following season, which, however, Madame rejected.

This reminds me of a well authenticated story, which has been going the rounds, to the effect that on the night of the great ovation to Fremstad Signor Gatti-Casazza was seated in the press room, which he often visits, as he is on good terms with all the newspaper men, with perhaps one or two exceptions. They certainly are all very well disposed toward him.

During the performance one of the critics rushed in and said to Signor Gatti, who sat bunched up in a chair:

"Mme. Fremstad has just had twenty-six recalls!"

"Ah," replied Signor Gatti, "it will be easy for me to give Mme. Gadski thirty-six."

I mention this because I have been criticized by one or two of your readers for alluding to the existence of a clique at the opera house.

This, of course, has nothing whatever to do with the unquestioned spontaneity and enthusiasm of the demonstration given to Mme. Fremstad, and also to the one given Mme. Gadski.

While the press has been pretty unanimous in the cabled reports to this country with regard to Mr. Russell's success in Paris, which cabled reports have been sustained by the majority of the leading papers in Paris itself, there has been some rather drastic criticism in certain Paris papers of Mr. Russell's efforts.

That a paper like *Le Gaulois* should be antagonistic to him need not excite any comment, for the reason that this distinguished, conservative journal is rabidly anti-American. On the whole, however, as I said, the Paris press has been not only kind but most appreciative of the Russell performances, while distinguished musicians and conductors in Paris in the interviews that have been published have commended his enterprise in unequivocal terms.

In one regard I think a mistake has been made in describing Mr. Russell's company as "American." It is such only to a very limited extent. I do not recall that Mr. Russell himself ever advertised it as being representatively American, or challenged criticism on that ground. True, he has announced that he had a strictly representative Boston chorus.

Some of Mr. Russell's critics find fault with him because in his whole company there are few if any American singers. One of the reasons for this is that most of the American singers are under con-

tract with other organizations, and so he could not secure them. Furthermore, others are taking their vacations. Besides, Mr. Russell could have claimed that his company in many respects is representative of opera as given in America because most of his artists have been doing their principal work in this country for some time.

That the enterprise has not been a money maker means nothing, for the reason that the Paris Opéra itself and the Opéra Comique, even with the subvention that they receive from the State and with a large subscription list, show a big deficit every year.

In a recent interview Mme. Tetravzini endeavors to answer statements made in an interview by Geraldine Farrar, our distinguished American prima donna, who was reported as saying that it is no longer necessary to go to Europe for a musical education, and particularly for an operatic education.

Mme. Tetravzini insists that however well trained a singer may be in this country New York demands that he or she have the stamp of European approval before it will accept them here.

She describes an imaginary conversation between Signor Gatti and an American artist, in which she endeavors to make it clear that Signor Gatti would not attempt to engage any American singer, however able, who had not had previous experience in Europe and won approval. I might point to Marie Rappold, Anna Case, Vera Curtis, Alma Gluck, Sophie Braslau, Herbert Witherpoon, Lambert Murphy, Paul Althouse, Ethel Parkes and some others whom Mr. Gatti engaged, to show that this statement is not justified.

But in large measure Mme. Tetravzini is correct. When she speaks of the prejudice in this country against its own singers and of the prejudice in favor of a European reputation she tells the truth. It is this very prejudice that your Editor is engaged in fighting through your columns, as well as from the public platform, and he is dealing it such sledge-hammer blows that I don't think it will continue very much longer—certainly not as strongly as it has existed heretofore.

While she was on this subject Mme. Tetravzini might have stated that this prejudice for everything foreign, while it militates against even the best American talent that we can produce, works strongly in favor of foreign singers who are no longer up to their own standards—indeed, some of them, while perhaps still physically robust, are not even shadows of their former selves—vocally or artistically.

A group of old-timers were comparing present conditions in the musical field with those of a generation ago. Incidentally they paid tribute to Franz Kneisel, and also to the veteran concertmeister of the Philharmonic, Richard Arnold.

Story after story was told of the struggle of these two men, particularly of Kneisel, when he used to play in all kinds of places to make a living. Today, of course, he is at the height of his profession and has made a most distinct success.

Richard Arnold has not only done great work as a member of the Philharmonic, as a violinist, and as a teacher, but for fourteen years he gave chamber concerts of a most delightful character, all at his own expense.

The New York World on Sunday last published an interesting article by Josef Hofmann, the distinguished Polish pianist, in which he describes the method by which he studies a new piece of music. In the course of this article Mr. Hofmann says that in practicing a concert program he exaggerates the proper tempo of whatever work he is preparing, playing the fast pieces much faster than is demanded and the slow ones much slower.

It may be said that this method of over-emphasizing effects when studying, while it may suit Mr. Hofmann's peculiar temperament would not suit all.

He said further that successful public playing requires a careful building up of the climaxes beforehand, a reserve force and steady self-control, to guard against missing the beauty and perfection of the phrases, which are often difficult to preserve.

As for music that means little or nothing to him he regards that as labor—like memorizing figures.

He makes one excellent point when he says that every big artist, if he be really big, is more a student after his public career is begun than he was before. If an artist stops being a student he is likely, quite shortly, to stop being an artist, and no matter how well one knows composition to be publicly played it

needs to be freshened up before the concert.

In one regard, however, I must take issue with Mr. Hofmann, and that is where he states that he does not see where our next generation of big artists is coming from. In the days of Liszt, Chopin and Rubinstein this could have been said just as well, but have we not Mr. Hofmann himself, Paderewski, Bloomfield-Zeiser, Rosenthal, Harold Bauer, Carreño and a host of others that are equally accomplished?

In the artistic world, as in the sea, there are as good fish as ever come out of it. There will be periods, of course, when there will be what might be called a wonderful superfluity, a certain excess of talent, such as, for instance, there existed in Germany and Austria at the time of the great composers, and such as there existed in Holland and Belgium at the time of the great painters. Then for a period there was a dearth of talent, comparatively speaking.

Mr. Hofmann's article in the *World* is not only well put and well written, but contains much sound sense, though it is permeated throughout by a tone strongly suggestive of the French king who said, "After me the deluge!"

The public mind, especially in New England, has been relieved!

When it was announced that Henry Russell was going to take over his Boston chorus girls, who had never missed their Sunday morning diet of baked beans and brown bread, and who were all regular church attendants, when, I say, the announcement was made that he was doing to take them to what is conceded in New England to be the most wicked city in the world, namely Paris, a cold chill swept the country from Cape Cod to Portland. However, cabled reports from Paris announce that so far all is well with the Boston chorus. Nothing has happened, there has been no contretemps! Indeed a number of members of the chorus have been so good as to give Paris a clean bill of health, on the score that they have been enabled to move about without the least molestation and that they do not consider Paris wicked at all.

Incidentally, however, it is known that the chorus travels in a body when it is out for a stroll. Now, the Frenchman, especially the Parisian, is brave. He might be willing to pay his respects to a single Boston chorus girl—but not to the entire corporate body, moving as a solid phalanx, immaculate!

But it is not alone the Boston chorus that has spoken out in defense of the great French capital. Have we not the authority of the delightful, beautiful, talented Miss Cecil Cunningham—who, according to an interview in the New York Evening Sun, has forsaken comic opera and musical comedy for grand opera, as presented by Impresario Russell.

According to the Sun, Mr. Russell, after hearing Miss Cunningham sing on the *Olympic*, on which liner they were traveling, offered her the rôle of the Third Flower Maiden in "Parsifal." A correspondent of a Boston newspaper happened to run across Miss Cunningham in Paris the other day and to him she declared her artistic intentions in this fashion:

"Far be it from me," remarked Miss Cunningham, "to knock Wagner, who certainly was one swell little musician, but if he had known who was going to sing the Third Flower Maiden in 'Parsifal' he would surely have given me something to sing. However, one must begin somewhere."

"How do you like Paris?" she was asked.

"Pretty good; only I don't know how to read the bill of fare, and the Lord knows what I get to eat. I've had everything else, so every night when I go into the restaurant I breathe a little prayer that no matter where I put my finger on the bill of fare they won't bring me tripe."

"Still, it's one nice town. The only girl friend I have here is a Hungarian and we get together in German. I know some German, but this French language has me guessing."

"How do you like your associates in the opera?"

"All right. Of course, I don't know anything about them. I don't believe in asking anybody personal questions and I never answer any. When I meet a person I take them for what they are and never try to find out if their back teeth are filled with zinc."

If ever Miss Cunningham should need another job I suggest that you engage her as one of the critics for MUSICAL AMERICA. Her style is not only lucid but inimitable. At least, so thinks,

Your
MEPHISTO.

DÉBUT OF NEW EASTON ORCHESTRA

**Earle Douglass La Ross Conducts
Symphony Forces—Mr. Sorrentino the Soloist**

EASTON, PA., May 25.—The newly organized Easton Symphony Orchestra, Earle Douglass La Ross, conductor, made its initial bow before the public on the evening of May 20, with Umberto Sorrentino, tenor, as soloist. The program included Haydn's "Surprise" Symphony, the Mascagni "Intermezzo," Strauss's "Danube" waltzes, and Mozart's "Don Juan" Overture.

The orchestra consists of forty local musicians and has been rehearsing a greater part of the season, and is backed by a good local guarantee fund, which assures its permanence. The program was wisely chosen and was technically and musically well played. The Haydn Symphony was played with delicacy and yet with brilliancy, and the command of nuance was amazing for an organization so young as this. The waltz and overture were performed on the same high plane as the symphony and the orchestra and director received an ovation at the close of the performance. Judging from the work of the orchestra there is no reason why it should not be a permanent organization and there is every reason to believe that its excellent work has won for it the most hearty local support.

Though Mr. La Ross won great ap-



Earle Douglass La Ross, Pianist, Conductor of the Newly Organized Easton Symphony Orchestra

plause as the conductor he also greatly pleased the audience by playing two Chopin numbers which served to exhibit his musicianship and pianistic abilities.

Mr. Sorrentino displayed a beautiful quality of voice and fine dramatic ability in the aria from "La Bohème" and in a group of songs by De Lucca, Nutille, Marshall and D'Hardelot he demonstrated a variety of styles and a correctness of enunciation, especially in English, which charmed his hearers. He was repeatedly recalled and was compelled to add encores.

To Present Wagner Estate to the German Nation

Cable despatches to New York from Berlin, dated May 26, state that Siegfried Wagner and his mother, Cosima, intend that their entire heritage from Richard Wagner shall pass from them to the German nation in perpetuity. The gift includes the composer's home, Wahnfried, his manuscripts and other relics, the Bayreuth Festspielhaus and grounds and an endowment fund for the maintenance of the memorial.

Harold Bauer, the pianist, gave a recital in the Opera House at Honolulu, H. T., on May 9.



Violinist JULES FALK

As Falk played last night no possibility was escaped and the music lived. It throbbed into individual consciousness—

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Frieda Hempel

**Prima Donna Soprano of the Metropolitan Opera
House Achieves A Triumph at the
Buffalo Music Festival**

BRILLIANT THROG CHARMED BY MUSIC OF MAY FESTIVAL.
SINGING OF FRIEDA HEMPEL GREETED
WITH ENTHUSIASM.

Buffalo Courier:—Frieda Hempel, the distinguished coloratura soprano from the Metropolitan Opera Company, was the principal soloist of the evening, and was received with the greatest enthusiasm. Her superb stage presence, in which her radiant beauty and ingratiating personality at once won her audience, coupled with her great vocal resources make her one of the most delightful artists who has been heard here with the Philharmonic Society. Her first number, the aria from "Die Zauberflöte," by Mozart, with the orchestra was sung with emotional fervor and superlative dignity in the recitative, while the aria with its moments of the delicate beauty as fine as frost pictures, and her command of coloratura evoked storms of applause. She was recalled several times. Her second aria from "I Puritani," by Bellini, sung in Italian, disclosed her resources in the old Italian florid school of singing, and the appealing beauty of her voice. Recalled again amid a flattering demonstration she sang a German song, accompanied on the piano by Seth Clark. Her last number on the program, Ardit's Waltz "Parla," captivated her audience to such an extent that the diva had to sing two encores.

CHARMING SOLOIST DELIGHTED LARGE AND BRILLIANT AUDIENCE.

The Buffalo Commercial:—Frieda Hempel, soprano from the Metropolitan Opera Company, was the principal soloist. She possesses a voice of rare beauty, round and rich in all the registers and she sings with consummate skill. Never does she force her tones, and her charming stage presence and delightful manners add greatly to her art. Miss Hempel was heard with delight in a brilliant, masterful and most expressive interpretation of Mozart's air of "Astrafante," from "Die Zauberflöte." Her clear, pure tones went direct to the hearts of her listeners and she was given much applause for her fine singing. "Qui la Voce Sua," from "I Puritani," by Bellini, gave the singer a fine chance to display her wonderful voice in several different styles and she overwhelmed her audience by the depth and sweetness of her singing and the brilliancy of her voice. Waltz "Parla," by Ardit, was her other program number and she was compelled to add several encores. Seth Clark played the artistic piano accompaniments for her extra numbers and she was excellently well supported by the Orchestra in the other selections.

The Buffalo Express:—In Miss Frieda Hempel, the star of the concert, was heard a very great and delightful artist, one whose work shows the combination of remarkable vocal powers and high mentality. In character, the voice suggests that of Adellina Patti in its prime, especially in the matter of range, flexibility and purity, but it holds more warmth than that of the earlier artist. Its quality is exquisite, and Miss Hempel has, in addition, most finished technique, intelligent musicianship and rare taste. Her official numbers were the great recitative and aria of "Queen of the Night" from "Magic Flute," sung in German; the air "Qui la Voce Sua," from Bellini's "I Puritani," and Ardit's Waltz song, "Parla." She sang the Mozart aria with its brilliant passages that fairly sparkle and scintillate, with such loveliness of tone, such marvelous facility and such splendid diction, as to lift the audience to heights of enthusiasm. No less effective were the other selections, and Miss Hempel proved also her powers as a lieder singer by her three encores given with the piano, the accompaniments being delightfully played by Seth Clark. Her encores were "Wiegenlied," by Humperdinck; "Gretel," by Pfitzner, and a song by D'Albert, after which the audience very reluctantly allowed her to retire.

BRILLIANT THROG ENJOYS CHARMING FESTIVAL MUSIC.
FRIEDA HEMPEL, DISTINGUISHED COLORATURA
SOPRANO, SCORED A DISTINCT TRIUMPH
AT FIRST CONCERT.

Buffalo Times:—Musical Buffalo turned out in force last evening to hear the Philharmonic Chorus, and one of the greatest, if not the greatest coloratura soprano, Frieda Hempel. Of Miss Hempel's art there is no word which will so comprehensively express it as perfect. It may truly be said that Miss Hempel possesses one of the warmest coloratura voices on the modern concert stage. It is unusual to hear the combination of such exquisitely perfect runs with such fullness of tone and breadth of expression, for as a rule, one is sacrificed for the other. An attractive personality adds not a little to the attractiveness of the whole. Each mood is reflected in the changing radiance of her countenance. Her numbers were "Air of Astrafante," from "Die Zauberflöte," by Mozart; "Que la Voce Sua," from Bellini's "I Puritani," and Waltz "Parla," by Ardit, with an encore after the second number and a double encore following the last. The encores were given with piano accompaniments by Mr. Seth Clark, which contributed greatly to the artistic value of the performance. They were "Wiegenlied," by Humperdinck; "Gretel," by Pfitzner, and a third selection by d'Albert.

All Communications should be addressed to

MISS ANNIE FRIEDBERG, Personal Representative
Metropolitan Opera House Building, 1425 Broadway, New York

KITTY CHEATHAM URGES FISK UNIVERSITY STUDENTS TO PRESERVE OLD SPIRITUAL

Exponent of Negro Life in Song and Story Describes Her Remarkable Experience During Visit to Tennessee Institution—Throws New Light on Personality of Lillian Nordica—A Plea for the Brotherhood of Artists in Professional Business Ethics.

THAT there is an inevitable balance in the natural order of things is again evidenced. Last Fall a number of Kitty Cheatham's engagements in America had to be cancelled, for the noted artist was obliged to remain abroad to open the Berlin musical season with a public recital, demanded after her appearance at the university there, and this Spring she has had to put off her London appearances in order to stay in America long enough to fill the bookings which still remain at the close of her finest season.

Miss Cheatham had quite settled on sailing early in June when there came a call to appear at the commencement exercises of Wells College on June 8. Reflecting on the significance of such an appearance, coming barely a month after a similar recital at Yale University, she decided to remain. And now another prominent educational body desires her presence in July, which means that it will be late in that month before she boards a ship for her annual European engagements.

American audiences of the most critical kind have again heard Miss Cheatham this year; she has appeared with the New York Philharmonic Society under Josef Stransky and the Philadelphia Orchestra under Leopold Stokowski, before some of the greater universities and academies and numerous women's clubs. Her ability to appear as a soloist at orchestral concerts was first made evident when a few years ago she was chosen to give her Tschaikowsky "Legend" and the "Nutcracker" Suite at a concert of the Russian Symphony. Persons, skeptical as to what the results would be, were charmed, and the truly beautiful nature of her art was emphasized by her ability to make it carry home in a large auditorium with a modern orchestra. Her success at this year's Philharmonic has resulted in her being engaged for two appearances with New York's famous orchestra next season. And she will be soloist with the organization when it goes to Toronto next Christmas to participate in the festival there under Dr. Edward Broome.

This year Miss Cheatham has put into force a principle in which she believes as firmly as she does in the message which she brings to mankind in her art work. The tendency on the part of colleges and other educational institutions to ask artists to give their services at fees far below their regular ones she deprecates. Whenever this has come up this year she has explained her position and refused to accept the engagement, despite the fact that several prominent artists have acted otherwise. Unfair she considers it to give one's time to one organization for a certain fee and to another for a lesser fee. She has adhered to her principle strictly, with the result that at the close of the season she finds that she has sung fewer engagements at a greater total than ever before. It is the ethical idea in this that she feels so strongly, and she urges her fellow artists to co-operate with her in making it the rule rather than the exception.

The Fisk Jubilee Singers

On her recent Southern tour Miss Cheatham had one of the big experiences of her life. While in her native Nashville she was visited by Mrs. Ella Shepherd Moore, the pianist of the original Fisk Jubilee Singers, who wanted her to tell her about her work. "When my mother was a little girl my grandmother had a maid, Cornelia. One day grandmother heard someone playing the piano downstairs. Wondering who it was, she started to go down and see. From the way the piano was being played she knew it was not one of her children. To her surprise she found little Ella, Cornelia's little girl, sitting at the piano and playing with much pleasure, though she was so small that her little feet couldn't touch the pedals. The child was Ella Shepherd Moore, who afterward became so well known as pianist of the original Jubilee Singers.

"She came to call on me the other day

and asked me if I would go out to Fisk to the chapel exercises. Think of what these Jubilee Singers did! How they toured all over this country and Europe singing their songs and amassed \$165,000 with which they built Fisk University, a fitting monument to their life-work. I cannot tell you what it meant to

attended a baptizing in Rutland Creek near Nashville while she was there, where a hundred negroes were baptized in the river. Miss Cheatham stood among them, surrounded by negroes "gettin' religion," as they call it, while her relatives remained in their automobile. The primitive comes forward in the



Kitty Cheatham, with Two of Her Little Cousins and Their Negro Nurse at Her Home in Nashville. (The Children are Great-great-grandchildren of Nellie Custis, George Washington's Step-daughter.)

sit upon the platform there with the entire student-body, five hundred negro men and women, the entire faculty before me. Mrs. Moore sat with me and it was an inspirational moment. I spoke to the students of the tremendous responsibility which they had, each one of them; of what was rapidly befalling the wonderful old spirituals through the modern negro's lack of interest in their preservation. And that the negro of to-day was beginning to feel that he had no need of them and that they were things of the past, of days of slavery. These songs were evolved during slavery, to be sure, but they would never have been created otherwise. Then I spoke of the work of Paul Laurence Dunbar and recited for them "When Malindy Sings" and sang "Swing Low, Sweet Chariot." They listened intently and when I was through John Wesley Work, director of the music at the university, rose and paid me a wonderful tribute, impressing on the students the debt the negro owes me for my preserving the old songs and taking them all over the country and to Europe as I have done.

"The students sang a spiritual for me. No one who has not heard it can ever imagine the effect. It came from their hearts and was a rare moment. I have never heard anything like it and I shall always remember it as an exceptional experience."

Miss Cheatham's Propaganda

To the general observer it may not be clear that Miss Cheatham's espousal of the negro spirituals is an unusual as well as a magnificent undertaking. That a woman of Southern birth, of one of the most distinguished families in Tennessee, should do the work which she is doing is without precedent. And her interest in her work goes so far that she

negro at such times, she observed again. "Many of the negroes of to-day look back with contempt at the days of slavery," she remarked. "I do not want to be thought a defender of slavery, for it was an unfortunate condition. But it was the association with the Southern families that brought out the negro's best qualities and evolved his wonderful spirituals. And the negro of that day was a fine type. Do you know that he was never known to betray a trust? During the war the negro slaves remained and protected the wives and children (even sleeping outside their doors) of their masters while they were away fighting against the cause that was to set them free? The negro of to-day must be made to realize the rare qualities which his forefathers expressed even in slavery. It was that which evolved these songs."

The recent passing of Lillian Nordica has affected Miss Cheatham deeply. For she was one of the few who really knew the great American prima donna in private life. "She was a noble soul," said Miss Cheatham, "a great woman. I knew her well and only a year ago Christmas I sat with her an entire evening. She was a product of that New England Puritanism which is the conscience of this country. And that is why she, being so forceful and positive, was swayed by so many forces, not always for good.

"In London two years ago I had sent her to her recital a huge bouquet of those wonderful lilies that they have over there. Just as she finished her 'Angels Ever Bright and Fair' the lilies were brought down the aisle to her. Taking them in her arms she stood there receiving that whole-souled applause which her superb art always aroused. And two days later when I came to the theater where I was giving my recital I

found the entire stage covered with flowers. On inquiring I found that Mme. Nordica had sent them. She came to my recitals and entered fully into the spirit of my work. At Christmas she sent me a wonderful illuminated edition of Stevenson's 'Child's Garden of Verses' in appreciation, so she said, of my efforts at 'keeping this garden green.' I shall always remember her as one of our greatest women, one who was not really known by the public, one whose real self was only revealed to those who knew her intimately as I did."

The public utterances of Olive Fremstad and Paderewski, the former at her farewell performance at the Metropolitan, the latter at the dinner given him by "The Bohemians," have a deep significance Miss Cheatham believes.

"Paderewski's standing 'with humility before God and Art' and Mme. Fremstad standing in the pure white robes of *Elsa* telling her admiring audience that they will meet in 'eternal peace and harmony' are wonderful things to me. We know they came forth inspirationally, that both of these noble artists were moved by an almighty power to utter Truth and to acknowledge Him by whom they have been appointed and anointed to do what they have done. This country is the battle-ground of the world to-day and our birthright which is one of the fundamentals of our Constitution, namely spiritual freedom, must be regarded not simply as something to be attained but to be redeemed."

A. W. K.

A WARD-STEPHENS RECITAL

His Songs Comprise Entire Program Presented in Trenton

TRENTON, N. J., May 22.—An unusual tribute was paid to Ward Stephens, the New York composer, when H. Roger Naylor of this city presented his pupils in a program made up entirely of Mr. Stephens's songs.

So varied in character are these songs that in place of the element of monotony one is led to expect in "one-composer recitals," there was fresh interest throughout.

The songs included in the program were: "Be Ye in Love with Apriltide" and "The Nightingale," sung by Russell H. Phares; "Song of Birds" and "Devotion," sung by Edna Frary Arnold; "Separation" and "The Cross-roads," sung by Myrtle Young; "Amid the Roses" and "Summer-time," sung by Florence Rea Fletcher; "When in Thine Eyes I Gaze" and "Hour of Dreams," sung by Isaac Hart; "The Rose's Cup" and "To Horse! To Horse!" sung by Arthur J. Burgner.

These songs, which have now won popularity throughout the country, were presented with gratifying results, the singers displaying genuine sympathy with the purpose of the composer.

Maurice Halperson, critic of the New York *Staats-Zeitung*, estimates that, during last season in New York, the number of orchestral concerts given in less than seven months was 102. Grand orchestras were also employed in fourteen choral concerts, and about eighty other public entertainments. Chamber music was represented in fifty-four concerts. Of piano recitals, there were forty, of song recitals sixty, of violin recitals thirty-three. Besides these there were at least thirty mixed concerts. Total, 415.

LEO SLEZAK THE GREAT DRAMATIC TENOR

"Slezak's recital was a sensational success."—Glenn Dillard Gunn in the Chicago Tribune, Jan. 26, 1914.

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UNIQUE CLASS IN PIANO-PLAYING

How Thuel Burnham Has Conducted His Course for Scholarship Pupils in New York—An Unusual Idea That Has Worked out Well—Individual Lessons Supplemented by Performances in Class—The Work to Be Continued Next Winter

By HARRIETTE BROWER

WHEN the idea first occurred to an American music-lover to found piano scholarships in this country for courses of instruction under a European master it could hardly be foreseen just how it could be worked out or to what it might lead. The inception of this idea is due to Mrs. John R. MacArthur, herself an excellent pianist and an enthusiastic music-lover and patroness of the art. Mrs. MacArthur for several years has spent the Summer months in Paris, where she studied piano with Thuel Burnham, an American, who has resided in Europe for the last fifteen years, first as pupil of Leschetizky in Vienna, and later in Paris, as artist and teacher.

Mrs. MacArthur found Mr. Burn-

ham's instruction helpful and illuminating, and desired to bring his work more to the notice of students and pianists in this country. To carry out this intention the idea of the scholarships was first conceived. Results show that it was feasible. Various clubs and individuals became interested and from the few who competed for the scholarships at first the number speedily grew larger.

Each scholarship provides for twelve one-hour lessons, one a week. Besides the private lessons one afternoon in the week has been devoted to class playing, to which those interested in the plan were invited to attend.

Mr. Burnham has shown himself an inspiring and enthusiastic yet careful and exact teacher. He teaches tone production with the same care and attention at the piano that the vocal teacher employs for the voice. He has a large repertoire, of course, at his finger's ends, and illustrates most convincingly.

A Characteristic Session

Let us attend one of the semi-public auditions just referred to. The large studio has a double row of interested listeners, with others crowded into the adjoining room. Each player has brought several compositions, from which Mr. Burnham selects what he would like to hear. Mr. Burnham sits at one piano ready to illustrate, supplement, correct or indicate his ideas of touch, tone and interpretation. Each piece is played from memory, as a matter of course.

The first composition under discussion proves to be Schubert's ever fresh and fragrant Impromptu in B Flat, the "Rosamonde." The pupil gave it without interruption, and then was requested to turn back to the beginning and go over it again for corrections. "Play the theme more simply, in the pure classic style; every note must have its rightful place, and not be slighted or hurried in any way. Bring out the melody of the second variation, supported by the

smoothly flowing accompaniment." Mr. Burnham illustrated these points over and over, at the other piano. When the player had succeeded in apprehending his ideas she proceeded to the next variation and the next, each one being treated with some illuminating explanation or elucidation by the artist.

The second player offered the B Minor Mazurka of Chopin, which always brings to mind de Pachmann and his characteristic interpretation, so full of subtle tonal gradations and coloring. The pupil in question gave a thoughtful and well conceived reading at her first playing. On the repetition many fine shades of accent and expression were advised, which gave to the whole piece variety and plastic vitality.

"We must try always to enter into the national spirit of the mazurka. The Poles have a peculiar way of making the second beat more staccato than the others. It fits with the step they take in the dance, and with the spirit of the music itself. We must feel this rhythmic swing," explained Mr. Burnham. The Mazurka was supplemented by the A Minor Valse.

A Rachmaninoff Interpretation

The next student brought the Rachmaninoff Prelude in C Sharp Minor, which received careful treatment. It was noticed that Mr. Burnham's custom is not to correct everything all at once; he gives the player what he thinks she can take in at one sitting. He is also broad-minded enough to feel that if a player has thought out a composition carefully, sees it in a certain way, and seems thoroughly imbued with its spirit, it is not advisable to change the interpretation unless it sins against good taste, even though the teacher himself does not see it in that light.

Now we are to hear the first movement of the Sonata Pathétique. It is only in the formative stage, as Mr. Burnham explains. The movement is played through in its entirety and then a few corrections are made—not very many at this stage, for the polishing can come only from further study.

The next player offers some more Beethoven, and then closes with an excellent reading of Mendelssohn's Etude in B Flat Minor.

To say that Mr. Burnham's season of three months' teaching in New York has been a success is but speaking the plain truth. He has found the students capable and talented, and they on their side feel they have gained much help and inspiration through the instruction received. These students hail not only

from New York and vicinity, but from Texas, Ohio, Missouri, Iowa and Massachusetts. Interest and enthusiasm have steadily increased, and the course of study arranged for next January, at the close of Mr. Burnham's first American concert tour, will be eagerly awaited.

The present course terminates May 25 and Mr. Burnham sails for Europe the 26th on the Rotterdam. During his absence the work will be carried forward, and new pupils prepared according to his ideas by Harriette Brower.

Mount Holyoke Has Musical Contest

MOUNT HOLYOKE, MASS., May 18.—The seniors of Mount Holyoke College won the annual competitive "Sing," which was held in the chapel on May 13. Despite the inclemency of the weather both contestants and auditors displayed lively interest and enthusiasm. The judges were John Warbeke and Samuel Hayes, of the department of philosophy and psychology, and Albert Tucker, of the music department. The freshman class was awarded honorable mention.

W. E. C.



REINALD WERRENRATH

Boston Evening Transcript, Jan. 16, 1914.—"His voice was rich and pure at the bottom of the register as well as at the top, and his intonation was perfect."

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THE BUSINESS OF "GETTING A HEARING" FOR OPERA

How Cecil Cunningham, Taking Passage on the Same Boat with Henry Russell, Made Her Way Into the Boston Opera Co.—Another Pupil of Arthur Lawrason Wins Distinction—Regina Vicarino's Triumph in Turin.

"If I could only get a hearing!" That is the expression one hears often among young vocal students, convinced that they are ready for operatic appearances.

And the same desire was expressed early in the careers of practically every one of the present day favorites in opera life. It would be an interesting and profitable task to compile a book describing how various successful singers managed to "break into" professional careers, for there is a certain amount of romance and adventure in the story of each.

One of the leading singers at the Metropolitan got her engagement there by a clever scheme manipulated by her teacher. He was a friend of the managing director and the leading conductor, both of whom accepted an invitation to take tea at his studio. The teacher had previously arranged that his star pupil should call unexpectedly in her street gown, should feign surprise at finding her maestro engaged with callers, and should pretend to withdraw modestly.

But the plan called for insistence that she remain, partake of a cup of tea and then incidentally—wholly incidentally, mind you—sing just one song.

Had the instructor arranged for a conventional hearing it is doubtful if the young woman would have made the impression with which this informal and apparently unpremeditated audition resulted.

The managing director and conductor were delighted by what they believed to be their own personal discoveries of the young singer's ability. Many songs were sung and within a few days a contract was signed.

The writer knows of another case where a singer, residing in New York all year, waited until a certain opera manager, whose business is conducted in this country, went to London. She followed by the next steamer and obtained a hearing in London. She was wise enough to know that she would receive a more respectful audience abroad than in New York. By some inexplicable circumstance the fact that the hear-



Regina Vicarino, the American Singer Who Has Won New Laurels in Opera in Turin; Arthur Lawrason, Teacher of Mme. Vicarino and Cecil Cunningham, and, on the Right, Miss Cunningham.

ing took place in London made a big difference to the manager. The "atmosphere" was different!

Only this week a story is going the rounds describing the cleverness of a singer who adopted somewhat similar tactics which led to an important operatic engagement.

It should be stated here that the extremes to which these singers often go in obtaining their auditions do not reflect unfavorably upon them or upon the managers. It must be remembered that the lives of impresarios are made miserable by the importunities of hundreds of teachers, friends of singers, and friends of friends of singers, who besiege them with demands that they hear Miss So-and-so and Mme. This-and-that. The managers are busy men and it is not possible for them to hear all of these would-be prima donnas. The resulting situation is that many of the really talented singers never get even to the impresario's threshold.

The case just mentioned relates how Cecil Cunningham, a favorite in comic operas and musical comedies, won her entrance into grand opera, thereby realizing a lifelong ambition.

As in a case mentioned previously, her conspirator in this worthy project was her teacher, Arthur Lawrason, who has piloted the careers of many celebrities in the operatic field.

Miss Cunningham resigned her rôle in "Maids of Athens" at a moment's notice and embarked for Europe aboard the same steamer that carried Henry Russell—on his way to open the epoch-making season of Boston opera in Paris—and many other celebrities in musical life.

Miss Cunningham, it should be mentioned, is noted not only for her vocal attainments, but for her exceptional

beauty and personal charm.

Now the plot develops. Scene: Music room of the *Olympic*. A few passengers lounging about reading magazines and chatting. Among them a prominent Boston society woman, whose artistic discrimination is well thought of by Manager Russell.

Enter Miss Cunningham, modestly and apparently without particular purpose.

She discovers—discovers is the word—a piano in the corner of the room. She picks up a magazine, reads leisurely for a short time and nonchalantly approaches the piano. She seats herself before the instrument, improvises carelessly for a few moments then breaks forth into song.

Passengers applaud and gather around the piano. Business of felicitations, congratulations and questioning.

The prominent Boston society woman was pleased. She had made a discovery and Mr. Russell must be told of it, but in such matters one must proceed tactfully and with diplomacy!

Time, next day. Another group of passengers in music room. Scene same as Act I. Almost hidden in the corner is discovered Henry Russell, brought by the Boston society leader to observe and hear the wonderful new singer. More songs, more congratulations and an offer for an operatic début with the Boston Opera Company in Paris. The remainder of the story rests with Miss

Cunningham, but she has, at least, had her chance of "getting a hearing."

Mr. Lawrason's blessings in the shape of good news from his pupils have come in pairs. From Turin, where the Spring season at the Vittorio Emanuele is in progress, he received word this week of Regina Vicarino's success in "I Puritani."

Miss Vicarino, hitherto unknown to Turin, sang the rôle of *Elvira*, and, according to reliable reports, she swept her audience off its feet completely, because the public was not expecting to hear an artist of such unusual endowments. From the duet with the basso in the first act to the final duet with the tenor in the last act, the audience manifested deep appreciation, and yelled its appreciation with energy. The brilliant polacca in the second act brought a storm of "bravas," while at the end of the concert number the public stood up *en masse*, shouting "Vicarino!" This demonstration was caused by a beautiful high C, sustained and swelled, which could be heard above the orchestra, the chorus and all. The mad scene in the third act, which the artist ended with a powerful E flat in alt, provoked another demonstration, and another volley of "bravas," which only an Italian audience is capable of emitting.

As Turin is after Milan the most important musical center in Italy, Signorina Vicarino can well congratulate herself on her success.

CONTEST FOR COMPOSERS

Mendelssohn Club of Cleveland Announces Its Competition

CLEVELAND, O., May 18.—To bring into being choral works of a particular type the Mendelssohn Club announces a second competition. The prize offered is \$100 for an accompanied setting to the Prelude of "A New Day" (also known as "Dawn") by Richard Watson Gilder, and is open to the composers of this country. The work will bear the title "The New Day." The following conditions will govern the competition:

The composer must be a resident of the United States.
The setting to be for a chorus of mixed voices—parts doubled ad libitum.
Setting for the selection may have piano accompaniment for four hands or for two pianos.

The composition receiving the prize is to be given right of first production to The Mendelssohn Club. The composition will remain the property of the composer. All other than the composition awarded the prize will be returned to their composers within thirty days.

Each composition should bear a fictitious name and motto, the composer enclosing with this a sealed envelope bearing the same name and motto on the outside and having his real name and address inside. Stamps should be enclosed to cover the return of manuscript.

The composition winning the prize will be produced by The Mendelssohn Club at its second concert of the season 1914-1915.

The Mendelssohn Club Company reserves the right to withhold award in the event of no worthy composition being submitted.

The award will be made by the following adjudicators: Mr. Wilson G. Smith, Mr. James H. Rogers and Mr. Johann H. Beck. No member of the jury shall enter the competition.

Compositions must be sent to and be in the hands of the Musical Director of the

Club, Mr. Ralph Everett Sapp, 701 The Arcade, Cleveland, Ohio, on or before October 15th, 1914. The award will be made November 1st, 1914.

All communications should be addressed to the Musical Director of the Club.
On music when published must be noted "by permission of Houghton Mifflin Co."

Paris women were invited recently by *Femina* to answer the question, "If you were not a woman, what man would you like to have been?" and most of them named Napoleon, with Wagner eighth and Beethoven ninth on the list of preferences.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

EDWIN HUGHES, the well-known American pianist, who makes his home abroad, has published through Augener, Ltd., London, a set of "Three Songs of Pierrot" to poems by Bliss Carman. (*The distinguished American poet's name is spelled by this English publisher all through the album like that of the gypsy of Bizet's opera, with an "e.")

Mr. Hughes, whose work is seen for the first time by the present reviewer, says charming things in light vein in an entirely agreeable manner and also sounds a deeper note when his poem requires it. The first song, "All Day Long I Walk," a gently moving piece *Andante* in A Flat Major, 6/8 time, is perhaps the finest from the standpoint of the purely lyrical. Yet it would seem that in the second, "I Saw Great Sirius Stand," an *Adagio* in 2/2 time, A Minor, Mr. Hughes utters the most distinctive message of the set. In the last song, "Rain or Sunshine All Day Long" an *Allegretto* in A Major, 6/8 time, there is much that is admirable, too. Mr. Hughes has a fluent melodic gift and shows it in all three songs. His vocal writing is effective and his piano accompaniments are excellent.

F. MORRIS CLASS has written one of the finest songs of his career in his setting of Moore's "Why Does Azure Deck The Sky?"† introduced by Reinald Werrenrath at his New York recital last Fall when it made an excellent impression.

It is all the more agreeable now to examine the printed page and note the manner in which Dr. Class puts down his musical thought. He has achieved a notably fine piece of work. The harmonic scheme is up-to-date and, though there are MacDowellish touches here and there, the song has its own individual characteristics. The voice part is effective and it has every chance of becoming as popular as its composer's "To You, Dear Heart," if it is sung by singers who understand its spirit. It is published for medium and for low voice.

JOSEPH GOTSCH, the New York 'cellist, whose "Berceuse Americaine" was so well received some few years ago, is represented in the Schirmer issues by a Barcarole for 'cello solo with piano accompaniment.‡ Mr. Gotsch's piece is a fluently melodious composition, the main theme being ingratiating. The contrasting section, though a trifle short, is apt and the return to the original theme and the clever coda are well managed.

It is almost needless to add that it is well written for the instrument. The remarkable part of Mr. Gotsch's achievement is not this, however, but rather that he has written a solo composition for his instrument which may be used in concert work and which at the same time may be played by any amateur 'cellist who can play two octaves of the A major scale, from low A on the G string to the first A on the A string. The piece is in A major and the solo part is carefully phrased. A solo sheet for violin is also included in the edition.

J. FISCHER & BRO., the New York music publishers, have recently brought out a nocturne for the piano by G. Ferrata which must be accorded a high place among new compositions for this instrument.§ Mr. Ferrata, who makes his home in New Orleans, understands the spirit of the piano and in this piece, which bears the programmatic title "A Night on the Island of Amalasunta," has written beautiful music that has true distinction. If the writer is not mistaken, the composition was originally conceived for organ under the title

*"Three Songs of Pierrot." Three Songs for a Medium (or High) Voice with Piano Accompaniment. By Edwin Hughes. Published by Augener, Ltd., London. Price, Two Shillings Net.

†"Why Does Azure Deck the Sky?" Song for a Solo Voice with Piano Accompaniment. By F. Morris Class. Published by the Oliver Ditson Company, Boston, Mass. Price 50 cents.

‡"Barcarole." For Violoncello (or Violin) with Piano Accompaniment. By Joseph Gotsch. Price 60 cents. Published by G. Schirmer, New York and London.

§"A Night on the Island of Amalasunta." Nocturne for the Piano. By G. Ferrata, op. 9, No. 2b. Price 75 cents. "In a Garden," "O Love! Sweetheart." Two Songs for a Solo Voice with Piano Accompaniment. By W. Rhys-Herbert. Price 50 cents each. Published by J. Fischer & Bro., New York.

Nocturne. In preparing it for piano, the task has not been difficult, as in its original form it was far from being a real organ composition. Pianists should give their attention to the finely-felt music of this composer, whose writings at all times show serious purpose, individual musical thought and the power to express it properly.

From the same press come two songs by W. Rhys-Herbert, the Minneapolis composer, who has been so successful with his operettas for girls' voices in recent years. The songs are "In a Garden" and "O Love! Sweetheart," the latter dedicated to Evan Williams. They are not art-songs but still have a place, for they are melodious, well-expressed and do not offend good taste.

THE White-Smith Music Publishing Co. presents new organ compositions by Roland Diggle and Stanley T. Reiff.‡ Mr. Diggle, in a charming piece called "Légende Romantique," expresses a rather poetic idea in an exemplary manner. His method is simple but in it one finds sincerity. The composer is an Englishman who has worked in this country for the last nine or ten years. In that time he has doubtless made himself acquainted with the work of Edward MacDowell, for in this composition one can find the influence of the American master.

The Reiff pieces are also well done and, if the first one, "Melodie-Pastorale," is a bit monotonous it is due rather to the type of piece than to the contents. The part-writing is felicitous and "organistic," if the word may be allowed. The other piece, "Sketch à la Minuet," is altogether happy and should become a popular recital number.

UNDER the title, "Kling Klang Gloria," the Boston Music Company publishes a volume of German folk and children's songs which is without a peer in its field.¶

The songs have been selected and arranged by W. Labler, who has done his work in a simple and direct manner. He is to be commended for his accompaniments which are happily free from contrapuntal sophistications such as some of our American musicians affect in arranging melodies of the soil.

But the notable thing about the volume is not the music. The illustrations are what places it on such a high plane. They are the work of H. Lefler and Josef Urban, the latter known in America as scenic director of the Boston Opera House. It is not made clear who has drawn the pictures and who the decorations. This is, however, a side issue. The illustrations, which are superbly reproduced in color and printed as they can be done only in Germany, are most notable. They represent a very high type of art.

The book is bound handsomely and is a truly admirable addition to the catalogue of the Boston firm which has advanced it.

ANSELM GOETZL, the Viennese composer, who came to New York last Fall and has now made his permanent residence here is represented in the new Schirmer piano music by three charming pieces, "Matinée de Printemps," "Dream Fancies" and "Pavlowa."***

Dr. Goetzl has won a reputation abroad, not only as an excellent composer, but as conductor and pianist. His three new pieces are not profound conceptions—they are not intended to be—but they are finely written *salon* essays of the better order.

"Matinée de Printemps" is a *Lentamente* in F Major, 2/4 time, in which the composer gives out a lyrical theme, not unlike a Rubinstein theme in contour, which is contrasted with a middle section, *Allegro con brio*, in D flat, three-quarter time. There are modulatory passages going through various tonalities

¶"Légende Romantique." For the Organ. By Roland Diggle. "Melodie-Pastorale," "Sketch à la Minuet." Two Compositions for the Organ. By Stanley T. Reiff. Price 50 cents each. Published by the White-Smith Music Publishing Co., Boston, New York and Chicago.

¶"Kling Klang Gloria." A Collection of German Folk and Children's Songs. Selected and Arranged by W. Labler. Illustrations by H. Lefler and Josef Urban. Published by the Boston Music Co., Boston, Mass.

***"Matinée de Printemps," "Dream Fancies," "Pavlowa." Three Compositions for the Piano. By Anselm Goetzl, op. 19. Published by G. Schirmer, New York and London. Price 60 cents each.

after which the first part returns completing the song-form. The second piece, "Dream Fancies," is a poetic bit in A flat major, *Allegretto*, common time, in which there moves about a simple melody supported by equally simple but fitting harmonies. The piece is inscribed to Mrs. Josef Stransky, the wife of the distinguished conductor of the New York Philharmonic Orchestra. Finally there is "Pavlowa," a brisk mazurka-like movement, racy in spirit. It is dedicated to the celebrated Russian *danseuse* after whom it is named.

None of the set of pieces is above Grade IV in difficulty. For teaching purposes they will be quite as useful as for concert performances.

WHEN men write music that can be called "pretty," at best (one permits women composers this privilege), there is really little excuse for it. Two songs of this kind, "The Rose and the Bee" and "Love Me," by Harold Vincent Milligan, are issued by the house of G. Schirmer. The editions are very attractive.††

OF little interest are three new organ pieces issued by the house of A. Durand & Fils in Paris. They are a Paraphrase, Idylle and Dialogue and are by a French musician named Charles Quef.‡‡ Beyond the fact that they show contrapuntal facility and a good technic in composition, they are undistinguished.

IT is with considerable pleasure that one encounters Wilfrid Sanderson's new "Up from Somerset," a rousing song happily contrasted with the sickly sentimental sort of thing which he has given us so much lately. Musically, the new song is not important, but it has a certain "punch" that lifts it out of the rut.

There is a new setting of "O My Love's like a Red, Red Rose," by Samuel Liddle; Frederick H. Cowen's "The Pilgrims"; Eric Coates's "Pierrette's Song," in which this able composer shows his individuality once more, and Herbert Hughes's arrangement of the Irish traditional "I Know My Love," which Mme. Clara Butt has sung here with much success.§§

THE Oliver Ditson Company has distinguished itself by bringing out finely edited excerpts from the standard oratorios. Among these are the airs, "His Salvation is Nigh Them That Fear Him" and "O Lord, Thou hast Searched Me Out," from Sterndale Bennett's "Woman of Samaria," and "From Thy Love as a Father," from Gounod's "Redemption," arranged by A. H. Ryder.

New sacred songs issues are William Arms Fisher's excellent adaptation of the Welsh Melody, "All Through the Night," as "Loving Spirit Thou Hast Brought Us," Adolf Frey's "Bow Down Thine Ear, O Lord," Alfred Wooller's "Send Out Thy Light," Lillian Taitt Sheldon's "The Ninety-and-nine," Noel Johnson's "There is a Green Hill," J. Lamont Galbraith's "Beyond the Moaning of Earth's Restless Sea" and F. Flaxington Harker's "Easter Triumph."*** A. W. K.

AMONG the more interesting of the issues from the press of Clayton F. Summy are the songs "A Dirge of Love" and "When You Awake," by Richard R.

††"The Rose and the Bee," "Love Me." Two Songs for a Medium Voice with Piano Accompaniment. By Harold Vincent Milligan. Published by G. Schirmer, New York and London. Price 60 cents each.

‡‡"Paraphrase," "Idylle," "Dialogue." Three Compositions for the Organ. By Charles Quef, Op. 44. Published by A. Durand & Fils, Paris. Price Fr. 2 net each the first two, Fr. 2.50 net the third.

§§NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. Published by Boosey & Co., New York.

***NEW SACRED SONGS. AIRS FROM THE ORATORIOS. Published by the Oliver Ditson Company, Boston, Mass.

****"A Dirge of Love," "When You Awake." Two Songs for a Solo Voice with Piano Accompaniment. By Richard R. Canterbury. Prices 50 cents each. "Wistaria." Song by Cora Willis Ware. Price 50 cents. "Two Roses," "The Night has a Thousand Eyes." Two Songs by G. Richardson Pitner. Prices 50 cents each. "Thus Saith the Lord," "Sacred Song by Chancellor Jenks. Price 60 cents. "An Indian Idyl," for Piano. By John Mokrejs. Price 50 cents. "The Robin's Dance." For the Piano. By Mary Pamela Cray. Price 40 cents. Published by the Clayton F. Summy Co., Chicago, Ill.

Canterbury**** The first is set to words by Shakespeare and is austere and dignified, while simple rhythmically. Moreover, the harmonization is interesting and the song lies well for the voice. "When You Awake," to verses by Irene Putnam, is tender and dreamy in character. Its melody is well conceived and is easy to sing; the accompaniment is simple and effective. Both songs are for medium voice.

"Wistaria," by Cora Willis Ware, is set to a few rarely beautiful lines from the Japanese. The composer has managed to reflect much of the wistfulness which they express in a most singable and charmingly modest way.

Two songs by G. Richardson Pitner are undistinguished in conception and content. John Boyle O'Reilly's verse, "Two Roses," has received commonplace treatment from Mr. Pitner's pen, and the setting of "The Night Has a Thousand Eyes" is too transparent to be interesting.

Chancellor Jenks is represented by a sacred song, "Thus Saith the Lord." A simple recitative leads into the aria which is repeated in closing. It is written gracefully for tenor voice and although not deeply religious should find favor. The accompaniment is broad and fittingly harmonized.

"An Indian Idyl" for piano, by John Mokrejs, is unconventional enough to be interesting. The composer has employed 5-4 time for the main body of his piece, and the middle section in common time abounds in abrupt and occasionally ineffective transitions. The piece is difficult, yet should repay the study it demands, since it is so different from much so-called "Indian" music.

Mary Pamela Cray's "The Robin's Dance" for piano is a dainty student's piece which will hardly demand a technic advanced beyond Grade 1. The middle section contrasts well with the pretty first theme, although the relationship is well preserved. Particularly as a simple study in alternating *staccato* and *legato*, should this piece prove valuable. B. R.



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ECHOES OF MUSIC ABROAD

The Beechams' Opera Season at Drury Lane Opens with Strauss and Mozart Alternating—London Critics Not Unanimously Enthusiastic Over the New Wonder-Child Conductor—English Rhapsodist Inspired by Performance of Schumann Concerto—"The Merry Widow" to the Rescue of "Parsifal" in Palermo—Another Farewell at the Dresden Court Opera—London Applauds Clarence Whitehill's "Hans Sachs"

SIR JOSEPH BEECHAM'S second Drury Lane season opened on Wednesday of last week with "The Rose Cavalier," which was followed on Thursday with "The Magic Flute." The first seven performances of the season have been an alternation of these works, both of which have been sung in German.

The opening cast for the Strauss work had Margarete Siems, of the Dresden Court Opera, for the *Princess*; Paul Knüpfer, the Berlin Royal Opera's admirable bass-baritone, for *Baron Ochs*; Claire Dux, also of the Berlin Royal Opera, who is popular with London audiences, as *Sophia*, and Charlotte Uhr as *Octavian*. At subsequent performances Frieda Hempel has made her London reappearances in the rôle of the *Princess*, Johanna Lippe has been the *Octavian* and Michel Bohnen has had the *Baron's* part.

In the first "Magic Flute" the *Queen of Night* was sung by Melitta Heim, an English soprano; *Pamina* by Claire Dux, *Papageno* by Frederick Brodersen, *Monostatos* by Hans Bechstein and *Sarastro* by Michel Bohnen. In the second performance the last-mentioned relinquished his rôle to Paul Knüpfer, in exchange for the Strauss rôle. It is one of those mysteries of the stage, explicable, it would seem, only in the light of the inner workings of opera house politics that Herr Knüpfer, who has long ranked head and shoulders above most of his colleagues of the German lyric stage, has never been introduced to the Metropolitan's public.

The lamented Putnam Griswold's death has given another American, Clarence Whitehill, his opportunity to show Londoners how much he has increased in artistic stature since last he was heard at Covent Garden. As *Hans Sachs* in the final performance of "Die Meistersinger" at Covent Garden, conducted by Arthur Nikisch, he aroused Robin H. Legge, the *Daily Telegraph's* critic, to enthusiasm:

"It is true that he was perhaps a little over-emphatic in the first act, when he reproves *Beckmesser* for his ultra-academical attitude towards *Walther*, and there might have been more of the grave and revered seigneur in his movement as he leaves the scene in that wonderful 'curtain,' where his movements seemed unnecessarily hurried. But nevertheless, his *Sachs* is a fine impersonation, nobly felt, and we like it all the more that in Mr. Whitehill's view *Sachs* was a living human man with a big heart, and not merely a crystallized ideal. In such lyric movements as 'Wie duftet doch' Mr. Whitehill's singing was very beautiful indeed, for the quality of his voice is immeasurably better than before, and most certainly he is now to be numbered with the interpreters of the glorious rôle of *Sachs*, whom we describe as the giants."

Mr. Whitehill also sang *Gurnemanz* in one of the last "Parsifals," the last under the baton of Albert Coates, who afterwards went over to Paris to conduct at the Théâtre des Champs-Élysées. The *Kundry* of this performance was Berta Morena.

Caruso made his *réentrée* in "Aïda," in which, too, Adamo Didur returned to Covent Garden after a long absence. Emmy Destinn was the *Aïda*, Louise Kirkby Lunn the *Amneris* and Dinah Gilly, *Amonasro*, while Gustave Huberdeau represented the Chicago-Philadelphia Opera Company. Two nights later Caruso appeared as *Cavaradossi* to the *Tosca* of Mme. Edvina and the inimitable *Scarpia* of Antonio Scotti. Both operas were conducted by Giorgio Polacco.

For "Caruso nights," as for "Parsifal" performances, Covent Garden has

raised its prices, even as the Beechams have announced an augmented scale for their "Chaliapine Nights" and "Strauss Nights" at Drury Lane. The orchestra seats at Covent Garden are raised from

orthodox free lance" with a *penchant* for "placing the commonplaces of life before us in attractive guise," moved to let his imagination run riot by Schumann's pianoforte concerto as played by

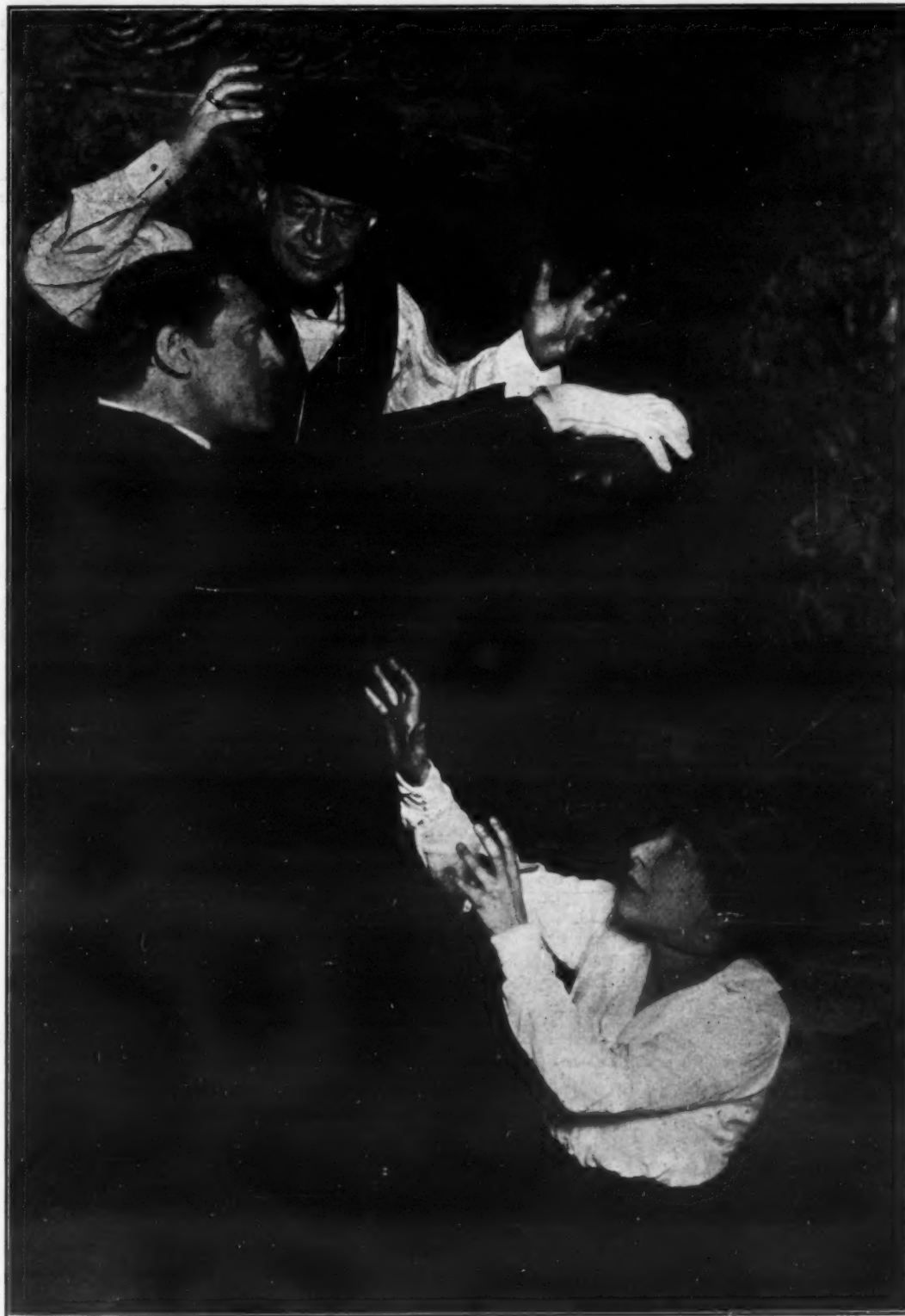


Photo by Ruttenberg, Boston Opera Co.

Tito Ricordi Coaching Mme. Edvina and Vanni Marcoux

Before the opening of the Boston-Covent Garden season at the Théâtre des Champs-Élysées Tito Ricordi went to Paris to direct some of the rehearsals for the opening performance of Montemezzi's "L'Amore dei tre Re." In the picture the head of the celebrated Milan publishing house, shown full face, is represented as coaching Vanni Marcoux as *Archibaldo*, and Louise Edvina, as *Flora*, in the scene that culminates in *Flora's* death at the hands of the blind old king.

\$5 to \$7.50 when Caruso sings or "Parsifal" is given.

A new tenor who has made a pleasant impression at Covent Garden this season is Giuseppe Taccani. He spent a season at the Manhattan in the grave opera days of old. The agreeable quality of his high voice and his manner of using it have won recognition in London.

RHAPSODISTS are ever with us, ready to break out in a fresh spot under the influence of a sufficiently provocative combination of circumstances. Here is Filson Young, known as an "un-

charming young woman pianist at a recent concert in London.

The complete program on this occasion, which Mr. Young describes as the most perfect concert program that he has ever heard, consisted of two pianoforte concertos—the Tchaikowsky in B Flat Minor and the Schumann—and two works for the orchestra alone—Beethoven's "Coriolanus" Overture and Wagner's "Siegfried Idyll."

"While I listened to Irene Scharrer playing Schumann's concerto," he writes, "I felt as though I had really been in the same environment all day, so sol-

vent, so unifying is the effect of great music finely rendered.

"It seemed to me that the sparkle of breaking waves, the glory of all those green and golden miles, as well as (what it directly expresses) the beauty and fret of woman's life and love, were in the music; that the player swam in the flood of it, shaking the spray of its surges from her head as she rose breasting them; that the keys brushed by her flying fingers were milestones on a journey of melody; that the fingers themselves were like wings, that flashed and flew from dawn to sunset."

LONDON critics are not unanimously enthusiastic over the latest wonder-child, that prodigy of the bâton, Willy Ferrero, who at seven and a half years conducts Beethoven and Wagner with a self-confidence that is described as "perfectly formidable," while members of the orchestra who try to hoax him by intentionally playing false notes are promptly detected and "solemnly pulled up." Landon Ronald is one of those who stand baffled before his precocity. He declares that the boy is the most unaccountable genius he has ever come across. "To me it is the greatest mystery, because he seems to know at his age more than men who have spent their lives studying conducting. I am 'up against' something that I cannot account for at all. It would be easier for me to understand if the boy knew the elements of music. As it is, he is simply a born conductor. I am judging him on the most critical basis."

"What of his future?" an interviewer asked Mr. Ronald.

"I should think education would make a very ordinary musician of him. All his work now is perfectly natural—the boy does not realize what he does."

On the other hand, G. H. Clutsam, the *London Observer's* critic, seems to regard the little Italian's performances principally as serving to prove that the task of the conductor has been greatly exaggerated as to its difficulty and the equipment it requires, after all.

"What is it Willy Ferrero actually does beyond keeping time and recognizing certain nuances in expression that are broadly obvious?" he asks, to make this reply, "He only shows us that the art of the conductor in many respects is greatly over-rated, and that there is little to choose between the results obtained from musical childhood and from musical superannuation."

Mr. Clutsam confesses to little sympathy with the youngster's appearing in public, whether he is a genius or not, which "really doesn't much matter." He agrees that "of course, it is nice to have a great big orchestra to play with when you are tired of your toys, but one can take it for granted that the orchestra, individually and collectively, resents being guided by genius in swaddling clothes. * * * One would imagine that the prodigy pianist or violinist has many more technical difficulties to conquer (and the pity of it!) than the prodigy conductor, only the last type of precocity has not yet been exploited. And if Willy Ferrero unfortunately happens to become a popular success we shall soon have an army of weanlings on the warpath."

Re-incarnationists doubtless have an "explanation" for Willy.

GERMAN songs sung by a talking-machine at the wireless station at Nauen, near Berlin, were heard at Archangel, Russia, 1,500 miles distant, the other day. A number of records were played to entertain the Duke of Aubalt, who happened to be visiting the Nauen station, but they were not noticed by any other wireless stations excepting the faraway one in Northern Russia.

DRESDEN has just bidden farewell to another of its old-time favorites. Marie Wittich celebrated the twenty-fifth jubilee of her connection with the Court Opera with a final appearance as *Isolde*, therewith bringing her stage career to an end. This soprano, who was identified with the early productions of "Salome" and "Elektra," was for Dresden one of the links binding the present with the days when the Saxon capital's Opera was all Germany's operatic pride and glory.

Many changes have taken place, inevitably, in the *personnel* of the institu-

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 13]

tion during the past four or five years, and the recent death of Ernst von Schuch after serving as its General Musical Director for forty-two years was the most serious loss of all.

It is fitting that the Dresden house should give the first performance of Mozart's "Don Giovanni" with the new German translation with which Karl Scheidemann recently won the German Stage Society's prize. It will be given next month. Scheidemann is another of this season's "farewellers" from the stage from which his bass colleague, Karl Perron, withdrew a year ago and Erika Wedekind, at one time Germany's most remarkable coloratura soprano, had retired two or three years before that.

WHO shall say that a Sicilian audience is not resourceful? At the second performance of "Parsifal" at the Teatro Massimo in Palermo the house was suddenly plunged into the blackness of night during the second act. The audience, after the first sensation of bewilderment, proceeded to pass away the time by singing in chorus the waltz song from "The Merry Widow" until the illumination was restored. Thus we have Lehar as an interpolation in Wagner, but, of course, sooner or later, *Parsifal* would have had to make the acquaintance of the *Merry Widow*.

ELABORATE preparations are going forward in Italy for a fitting celebration of the four hundredth anniversary of Palestrina's birth. A statue of the composer designed by the sculptor Zacchi is to be erected in the great square in the city of Palestrina, and it is intended to form the nucleus of a Palestrina Museum in his natal city by bringing together all his autographs and manuscripts now in the archives of San Giovanni in Laterano and portraits and sketches of him that are scattered in various other places.

Meanwhile, on the 28th of June, a memorial tablet for Christopher Gluck will be unveiled on the house in which the composer of "Orfeo" was born in Lauchstedt. This will be one feature of the celebration arranged in honor of the two hundredth anniversary of his

birth. Three performances of "Orfeo" will be given by a company of singers recruited from different opera houses, and with the orchestra from the Halle Municipal Opera. The work will be sung in a new German translation and in a new version, for which the autograph manuscript of the text, preserved in the Vienna Library, and the first score engraved in Italy have been used. In this version the original plan to have the rôle of *Orpheus* sung by a baritone is reverted to.

Also in Komotau, where it is believed Gluck pursued his first musical studies during the period from 1726 to 1732, preparations are making for a celebration of due proportions.

DURING the railway journey from Brussels to Germany recently a case containing important Wagnerian relics was broken open and pillaged. Among the articles were letters and photographs of the most famous Richard yet, which were inherited by Fräulein Tichatschek, daughter of the celebrated tenor of that name, who first sang the rôles of *Lohengrin* and *Tannhäuser*.

Fräulein Tichatschek, who died not long ago, bequeathed the relics to the Wagner Museum at Eisenach and thither they were being conveyed when the theft occurred. The whole of Wagner's correspondence with the tenor was stolen. Apparently some clue as to the perpetrators of the robbery has been discovered, as it is said that one of the thieves is an autograph dealer.

IT attests the esteem in which Giuseppe Martucci was held in the minds of his fellow Italians that within such a short time of his death commemorative services are to be held this month. It is only five years since Martucci died, but on Sunday next, the anniversary of his death, a monument to the memory of the man who directed the Naples Conservatoire with so much distinction will be unveiled in his native city of Capua. On the same day a memorial tablet will be placed on the house in which he was born and the Naples Conservatoire will give a concert of his works. He was one of the conspicuously few modern Italian composers to test his creative activities, and with noteworthy results, in any field outside of opera.

LITCHFIELD'S FESTIVAL

Henry Hadley and Jean Sibelius to Be Visiting Composers

NORFOLK, CONN., May 19.—One of the unique features of the annual music festival given by the Litchfield County Choral Union is that its first concert, on June 2, will be made up entirely of compositions written by honorary members of the Union. Henry Hadley comes to conduct the première of his new tone poem, "Lucifer," which was inspired by Vondel's poem of that name, and Max Bruch's oratorio, "Arminius" will be given by a chorus of 415 voices, an orchestra of seventy, and Sophie Braslau, contralto; Paul Althouse, tenor, and Earl Cartwright, baritone.

At one of the following concerts Jean Sibelius's new "Rondo of the Waves" will be played under the baton of the famous Finnish composer, besides which a new orchestral rhapsody by the late Coleridge-Taylor will also have its initial hearing.

Elizabeth Boehm van Endert to Return

Elizabeth Boehm van Endert, the German soprano, who made a few appearances in this country as soloist with the Boston Symphony Orchestra during the Winter, has been engaged by Charles Ellis to return for a tour of forty concerts next season.

CANTON CHORAL'S CONCERT

F. W. Wodell Conducts Massachusetts Singers in Fine Program

CANTON, MASS., May 16.—The first concert of the Canton Choral Society, Frederick W. Wodell, conductor, was given in Memorial Hall, Canton, on Thursday evening, May 14. A chorus of fifty voices presented John Greenleaf Whittier's patriotic ballad "Barbara Frietchie" to the music of Jules Jordan for soprano solo, chorus and orchestra. For Part II, Cowen's Cantata "The Rose Maiden" was sung.

The assisting soloists, all of whom are professional students of Mr. Wodell, gave adequate renderings of the various solo parts, and their artistic work added much to the success of the concert. The soloists were: Lucy Root, soprano; Gertrude N. Williams, contralto; Joseph Goudreault, tenor, and Arthur T. Moreton, baritone.

The chorus singing was decidedly a feature of the evening and showed the careful training of Conductor Wodell.

Riccardo Martin Sails for Italy

Riccardo Martin, tenor of the Metropolitan Opera Company, sailed for Genoa, May 23, on the *König Albert*. He was accompanied by Mrs. Martin and their daughter Elfrieda. Giuseppe Campanari, the baritone and teacher, and Mrs. Campanari sailed on the same boat.



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WHILE advancement in music has proceeded along many lines in this country during the last decade, there is danger that we may see only the progress along the most spectacular and material lines. It is true that we have established great orchestras and operas, that we have built up a tremendous business in the best made musical instruments in the world, that we have produced many composers of merit and have heard many great artists, but, while

been greater advancement along other educational lines than in music. Music, the last of the arts to be developed, is now becoming rich, however, in inventions which solve the problem of presenting rudimentary instruction in attractive form, so that the seed may take firm root and begin a healthy growth before the novelty has had time to wane. Many attempts to accomplish this have been made in various ways, each succeeding according to the measure of a combination of psychological, musical and pedagogical principles it contains.

"In my system I have tried to co-

ordinate these principles and have, I believe, succeeded. While I have been most successful myself in the use of the method, I base my belief in its correct principles on the success which other teachers have had with it, and the endorsements which have been given it by great musicians. The growth has been such that I have had to make use of five assistants who hold normal training classes for teachers and who are thus enabling me to give to the country at large a system of study which enables the average teacher to get a hundred per cent more efficiency out of herself and her students. Scharwenka, Gabrilowitsch, Busoni and many others of like repute have approved the system.

"In the first place, I have thoroughly grasped the principle that to teach children one must cater to their mentality, i. e., one must put oneself in a position to appreciate the mental attitude of the child who is asked to study music. When

this point is reached it is easy to teach the child to think musically, logically and consecutively. Many systems depend on the display which can be made of children who have learned, parrot-like, to make senseless repetitions of matter that has been drilled into their heads. Knowledge is valuable only in so far as it may be applicable to the task in hand, and, unless a child is taught to use his knowledge, unless that knowledge is instantly available upon the presentation of a musical problem, it is useless. In my method I employ the concrete and tangible so that the teachers who are taking the course will know just how to approach young pupils. It is a unique endorsement of the system that it can be used with success for older students who have had no opportunity to master the rudiments of music."

A. L. J.

A MICHIGAN FESTIVAL

Mount Pleasant Local Forces Aided by Visiting Soloists

MOUNT PLEASANT, MICH., May 19.—The tenth annual May Music Festival, recently given in Normal Hall, was almost unanimously designated as being the most successful and enjoyable ever held here. Thanks are due to Prof. William E. Rauch, director of music at Normal High School, for his energy in carrying through the project.

The first concert on Thursday afternoon, May 8, enlisted the aid of Mme. Riheldaffer, soprano; Frances Ingram, contralto, and an orchestra of thirty-five. The soloists were favorably received by an audience of imposing size. At the evening concert Elgar's oratorio, "The Light of Life," was presented, bringing forward the Normal chorus of 140 voices, directed by Prof. Rauch.

Friday afternoon's artist recital was perhaps the most enjoyable concert of the series. Besides Mme. Riheldaffer and Miss Ingram, William W. Hinshaw, baritone of the Metropolitan Opera Company, was heard. Mr. Hinshaw won countless laurels and was generous in the way of extras. The closing concert on the same evening brought "Faust" in concert form. David D. Duggan, tenor, pleased in the title rôle and the production as a whole was smooth and highly creditable. Mabelle Wright was an able accompanist for the entire festival.

JENNY DUFAU IN MILWAUKEE

Soprano Assisted in Recital by Violinist and Pianist

MILWAUKEE, May 18.—The last of the season's series of artists' recitals, presented by the new managerial combination of Volney Mills and Harrison Hollaender, was that of Jenny Dufau, soprano of the Chicago and Boston opera companies, assisted by Nicolene Zedeler, violinist, and Robert Adams-Buell, pianist, given at the Auditorium, on Thursday. An audience numbering more than 1,500 was present.

Miss Dufau has appeared in Milwaukee several times but always in opera. She clearly captivated her audience as a concert star, the coloratura passages in arias from "La Traviata" and "Mignon" arousing great enthusiasm. The lighter numbers, such as Loehr's "I Wish I Were a Bird," were sung with sweetness and artistry.

Miss Zedeler, who has appeared here before with the Sousa Band, proved again her right to the rank of a finished virtuoso. Robert Adams-Buell is a pianist of Wisconsin nativity, who has been dividing his time between instructing and public performance for several years in Milwaukee. He played exquisitely in a group of pieces by Lully, Dandrieu, Gluck, Mozart and Beethoven. In a sonata with Miss Zedeler he did full his share in an admirable ensemble.

M. N. S.

Starts Washington Branch of Opera-in-English Society

Anna E. Ziegler, secretary of the National Society for the Promotion of Grand Opera in English, and director of the Ziegler Institute of Normal Singing, New York, last week started a branch of the opera-in-English society in Washington, D. C.

Lottie Cort Black, a pupil of Teresa Rihm, has been re-engaged as soprano soloist at St. Paul's Church in Brooklyn.

MUSICAL YOUNGSTERS INHERIT GIFTS OF MME. ADELE KRAHE



Mme. Adèle Krahé, Coloratura Soprano, and Her Three Talented Children

Mme. Adèle Krahé, who was the soloist at the Spring concert of the Beethoven Männerchor, New York, is the mother of an extremely musical trio. She is shown in the above picture with the two girls and boy, all of whom are musically inclined and decidedly talented. Mme. Krahé is the wife of Emil Reyl, the conductor, teacher and director of the American Conservatory of Music. George, the oldest boy, is already substituting for his father at the organ. He was soprano soloist at St. Joseph's Church for several years. Lucy, the second child, has decided talent for the piano. At twelve she likes Bach and plays the D Minor Concerto of Mozart. The baby of the family, Marcella, bids fair to follow in the footsteps of Marcella Sembrich, for whom she was named. Little Miss Marcella possesses a photograph of the famous soprano dedicated to her.

NEW 'CELLO PRODIGY

Los Angeles Lad Displays Genius of an Uncommon Order

LOS ANGELES, CAL., May 5.—Los Angeles has not been derelict in furnishing her proportion of musical prodigies and several of them have taken no mean place in the musical life of the country, notably Olga Steeb, Edna Darch, Paloma Schramm and Jaime Overton; and now it adds to its list Alfred Wallenstein, a youngster of fifteen, who bids fair to do on his violoncello what the others have done on other instruments.

Wallenstein was "discovered" by Grace Freeby, a young pianist and composer, and she has taken a great interest in directing his progress along safe paths. He plays the heavier violoncello numbers with aplomb and conquest of difficulties which evince genius for hard work, if no other kind. Such numbers as the Golterman concerto, the Boellman "Theme and Variations" and works of that grade he plays with a musical feeling surprisingly interesting and which would do credit to one twice his years.

Wallenstein is not stilted by the applause that has been given his local appearances nor by the flattery of the injudicious. He is ready for hard work and is bent on securing the means for the best European study. Recently, he and Miss Freeby have been on a Western tour, appearing with Olga Nethersole, who writes, "I predict the world's recognition of this California boy's glorious genius."

W. F. G.

Recent recitals in Portland, Ore., have been given by Mrs. Elsie Bond Bischoff, Louise Huntly, Mrs. Ethel Barksdale-Warner, Gladys Morgan, George Wilbur Reed, Robert Boice Carson, J. William Belcher and William Lowell Patton.



Mrs. Carrie Louise Dunning, Originator of the Dunning System of Music Study, on the Lake at her Home in Milwaukee, Oregon

this is important, there has been an advance which means even more, and that is the advance along pedagogical lines. In fact, progress along other lines is largely dependent upon how much the music teachers are doing and on how they are doing it.

Moreover, the most important work in teaching is that done with and for children, for obviously the musical future of the country depends to a degree on the merits of the work with those who are receiving their first musical impressions. During the last decade many teachers have given attention to methods for the instruction of young students, but none has been more successful than Carrie Louise Dunning. Said Mrs. Dunning in a recent interview:

"As modern pedagogical advancement is becoming widespread, demands for up-to-date methods are made upon teachers in all fields and the teacher as well as parent recognizes the fact that there has

been greater advancement along other educational lines than in music. Music, the last of the arts to be developed, is now becoming rich, however, in inventions which solve the problem of presenting rudimentary instruction in attractive form, so that the seed may take firm root and begin a healthy growth before the novelty has had time to wane. Many attempts to accomplish this have been made in various ways, each succeeding according to the measure of a combination of psychological, musical and pedagogical principles it contains.

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TEXAS SINGERS HAVE THEIR 30TH "FEST"

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DALLAS, TEX., May 16.—This city again enjoyed a season of delightful music on Tuesday and Wednesday, May 12 and 13, the occasion being the thirtieth state Sängersfest of the German-Texas Sängerbund. While it has been a great

success musically, it was not a financial success, as a considerable loss was sustained by the local committee. The concerts were given under the auspices of the Dallas Frohsinn Singing Society, Schweizer Männerchor and Citizens of Dallas.

The executive committee is composed of Charles A. Mangold, president; Emil Fretz, vice-president; Julius Franz, vice-president; Adolph Feickert, treasurer, and Joseph Armbruster, secretary.

The success of the musical features is chiefly due to Carl Venth, the general musical director. Mr. Venth traveled to the home town of each male organization taking part and the massed male chorus work showed the result of his untiring energy and masterly training. This male chorus work was by far the best work of its kind ever done in any Texas Sängersfest. Mr. Venth conducted the massed chorus numbers, both male and female.

The soloists for the festival included Rudolph Berger, the Metropolitan Opera tenor; Rosa Olitzka, contralto; Hans Richard, pianist; the quartet from the St. Louis Symphony Orchestra, including Marie Sundelius, soprano, Mrs. Franklin Knight, contralto, Arthur Hackett, tenor, and Marion Green, baritone, several talented Dallas soloists, including Zona Mae Griswold, soprano, recently returned from Germany, Marian Cassell and Viola Beck, pianists, and the St. Louis Symphony Orchestra. The St. Louis Symphony under the direction of Max Zach did much better work in the purely orchestral numbers than in its accompanying of the soloists.

Upon opening the Sängersfest President Mangold gave a short history of the Sängerbund and introduced Mayor W. M. Holland, of Dallas, who with a few words of welcome introduced the Governor of Texas, Oscar B. Colquitt. Governor Colquitt spoke feelingly of the German singers and of his love for the folk songs and gave a hearty welcome to the visitors.

Zona Mae Griswold, the young Dallas soprano, gave an enjoyable delivery of "Wie Nahte Mir der Schlummer," after which she was enthusiastically recalled and sang "Home Sweet Home" with emotional fervor. Hans Richard, the pianist, now of Sherman, Tex., played the C Sharp Minor Concerto by Ludwig Schytte and scored heavily. The male chorus numbers during this concert were especially pleasing. A festival chorus of 200 voices, directed by David L. Ormesher, presented "The Vikings" by Fanning.

The singing of the Quartet from "Rigoletto" was an agreeable surprise. Mme. Sundelius was revealed as a delightful soprano, and at the third performance, upon delivering an aria from "Nozze di Figaro" she received an ovation and was forced to add several encores.

The second concert presented 1,000 school children under the direction of Sudie L. Williams, supervisor of public school music in Dallas. The children sang the "Anvil Chorus" from "El Trovatore" in an inspiring manner. This number and their folk songs added a great deal of pleasure to the excellent program. Viola Beck, a Dallas girl, performed the "Wanderer" Fantasia, Schubert-Liszt, in a pleasing manner.

The massed women's chorus, composed of the Schubert Choral Club of Dallas, the Harmony Club of Fort Worth and the St. Cecilia Club of Greenville, Tex., sang "The River," composed by Julius A. Jahn, a Dallas musician and composer. This composition is serious and musicianly and reveals imagination and creative genius.

The last concert on Wednesday was decidedly the best of the three. A special feature was the singing of "Myth Voices," composed by Carl Venth, which was sung by the massed women's chorus assisted by Rosa Olitzka and Marie Sundelius. It embodies some lovely writing and a beautiful melody. The singers were compelled to repeat the last half. Another Dallas girl, Marion Grace Cassell, received tumultuous applause for her excellent performance of the Moszkowski Concerto for Piano and was recalled.

In all the concerts Mme. Rosa Olitzka and Rudolph Berger played an important part. Herr Berger possesses a splendidly schooled voice and technic and is a thorough musician. Special mention is due the members of the mixed quartet accompanying the symphony orchestra for their effective work and charming

personality. In several numbers Harriet Bacon MacDonald, the director of the Schubert Choral Club, was called upon to accompany the artists and she acquitted herself with honor. As a fitting climax to the fine program, "America" was sung as finale by all present. E. D. B.

A Summer School for Music Teachers

BOSTON, May 23.—The special course for music teachers, which the Faelten Pianoforte School has arranged for two weeks this Summer will start July 1, running through the 14th. The session promises to be a large one, where much can be gained, as the course is designed to train teachers in practical school con-

ducting. An important feature in the course will be the opportunity for discussing local condition and the application of successful methods of combating difficulties.

Concert Tour for Mme. Maubourg

Mme. Jeanne Maubourg, the popular French mezzo-soprano, who has for the past five successive seasons been heard at the Metropolitan Opera House, will not been heard there next season, but will instead devote the entire Fall and Winter season to concert and recital work. The proposed tour, which will mark Mme. Maubourg's first appearance in concert, will be managed by Abner N. Edelman.

AUGUSTA COTTLOW

Sensational Success
IN WARSAW

Augusta Cottlow, the soloist of last evening's concert in Philharmonie, is known to us through her appearance with the Musikverein several years ago. Although at that time a very young girl, she attracted great attention as a "very promising pianist." Usually these "very promising" ones fail to fulfill expectations. Augusta Cottlow, however, proved to the critics, that were not mistaken in her. Her talent at that time a very beautiful bud has developed into a gorgeously-colored flower. Under the superior guidance of Busoni, she has broadened in her art, developed an excellent technic and revealed her versatile talent. She must be counted among the greatest pianists and has a broad reputation especially in America.

Last evening she played two concerti: Liszt A-major and a novelty to us the D-minor concerto of MacDowell. In the presentation of the first we noticed the influence of Busoni, Liszt's best interpreter. This was most evident in the phrasing of certain themes and in musical effects, even in the placing of the hands upon the keys, and in tone-coloring. There was, however, no attempt at imitating Busoni, but a subsequent entering into his ideas together with her complete individuality, merely reminding one of Busoni's playing.

The concerto of MacDowell, a very meritorious composition was magnificently played both technically and interpretatively. The artist has also the true feeling for Chopin. It is possible that the Nocturne and the Fantaisie leaned too much towards the sentimental, but just this poetry in the interpretation and this possibly too strong feeling made a most sympathetic effect upon her hearers. The gifted pianist played with exquisite rhythm, especially in the Fantaisie. In addition she gave the Barcarolle of Rachmaninoff and the Etude of Zarembski without including the many encores. The artist was enthusiastically recalled again and again.—*Kurjer Warszawski*, Warsaw, March 28, 1914.

Some years ago a young and highly promising pianist, Augusta Cottlow, appeared here. Last night convinced us that the "Wunderkind" had developed into an artist possessing all the attributes of greatness. Her predominating characteristics being subtlety and individuality, this young American held our interest through the originality of her interpretations; we admired the independence of her readings and listened with the greatest tension from beginning to end. She has a most distinguished technic and her tone has strength, fullness and tenderness. She is also the possessor of a rich treasure of effects in the realm of tonal beauty, which she commands with great artistic skill. Her Chopin numbers were beautifully given even though the conception was original. The concerti of Liszt and MacDowell, the Zarembski Etude and Rachmaninoff Barcarolle were wonderful performances. The artistic, musical and subtle playing of Miss Cottlow created great enthusiasm.—*Kurjer Poranny*, Warsaw, March 28, 1914.

The programme of the Philharmonic concert of last night was almost completely given over to the American pianist Augusta Cottlow, who is well-known here. She played the A-major concerto of Liszt and works of Chopin, Rachmaninoff, Zarembski and the concerto in D-minor by the American composer MacDowell.

Miss Cottlow is a pianist of distinction; her playing is fresh, virile and full of feeling. She has no sentimentality, but all fine artistic qualities. She played the MacDowell concerto especially wonderfully with great brilliancy and vividness. As encores the artist played works of Debussy, Chopin and Busoni with great taste and was heartily received. The concerti of Liszt and MacDowell were accompanied by the Philharmonic orchestra under the artistic leadership of Zdzislaw Birnbaum.—*Przedglod Codzienny*, Warsaw, March 28, 1914.

Nearly the whole of last evening's programme was filled by a very gifted pianist, Augusta Cottlow, who has been known here for several years. We heard the A-major concerto of Liszt and selections from Chopin, Rachmaninoff, etc., in which the artist displayed her many-sided talents. Miss Cottlow is the possessor of an extraordinarily developed technic, a very beautiful tone and great musical feeling, which was particularly noticeable in the Chopin numbers. Everything was well thought out and gave undoubted evidence of an artist of unusual talent. She was tendered an ovation and compelled to add numerous encores.—*Nova Gazeta*, Warsaw, March 28, 1914.

Augusta Cottlow, who concertized in the Philharmonic last night is a highly cultivated pianist, who takes her art very seriously. She commands a most imposing technic particularly in chords and octaves and impresses through her facility, individuality and intellectuality. She phrases very beautifully and understands what she plays, even Chopin, a rarity among foreigners. With great elegance did she play the Barcarolle of Rachmaninoff and the Etude of Zarembski. With the orchestra she played the A-major Concerto of Liszt and the Concerto in D-minor of MacDowell, which latter was completely unknown to us. Her conception of the two numbers proclaimed her an artist of the first rank. Those present received the highest enjoyment and greeted the artist enthusiastically, forcing her to respond to numerous encores.—*Gornie Wilegorny*, Warsaw, March 28, 1914.

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MUSICAL AMERICA'S OPEN FORUM

Why Change the Century Opera Plans?

To the Editor of MUSICAL AMERICA:

From a report published in the New York Times of May 8, I see that the stockholders and subscribers to whom we were indebted for the past season of opera in English at the Century Opera House are already losing faith in their own enterprise.

At a meeting of those brave and excellent gentlemen held at the City Club on May 7 it was suggested (not, of course, in quite those words) that the best way to help opera in English would be to present opera in non-English tongues.

To be strictly accurate, it was asked "whether it was to the best interest of the Century project that all the operas should be sung in English."

"We have in this city, as every one knows," said one important speaker, "a very cosmopolitan population. There is a great mass of people who cling to their own language and traditions, and most of these people are intensely musical."

The theory involved in these strange statements aims directly at the heart of what the Century Opera Company has stood for. It is a denial of the American idea, which aims at merging various races into one race, with one law, one flag, one tongue.

It contradicts the official announcements of the Aborn Brothers.

It throws cold water on the hopes and promises which were applauded only a few weeks ago at a banquet of the National Society for the Promotion of Grand Opera in English.

If the founders of the Century Opera Company were sincere at the beginning of their enterprise they must have known that it would take more than one year to build up opera in English. It took many a long year to make the Metropolitan what it is. To abandon their own plan without even giving it a chance to prosper would be to invite merciless comment.

There are music-loving Germans, Frenchmen, Russians, Poles, Hungarians and Italians in New York. But they all understand some English, and even if they did not, should a majority be sacrificed to a minority? That also would be a negation of Americanism.

For the foreigners and the fashionables, there is the Metropolitan. If that does not suffice, let them found foreign opera houses, as the Germans founded their very excellent German Theater.

The attitude of some persons who took part in the proceedings at the City Club last week seemed to express hostility to the whole principle embodied in the Century opera plan. The Century Opera House was opened—not to provide cheap and inferior opera for foreigners, but to promote opera at low prices in English, for English-speaking Americans. To change this plan would be to betray public confidence, and to invite competition which would surely come. For now we know, and even the sceptics have confessed, that there is a great public here which longs to have its opera in English. This was shown clearly by the eagerness with which, for quite two months, at the beginning of last season, that public flocked to the performances at the Century.

If, as one speaker said, it was impossible at the Century performances to tell what language operas were sung in (and it often was) the enunciation of the Century singers should be reformed.

The gentleman who at the recent meeting at the City Club said that translations of opera texts were impossible because "the accents of one language could not be matched in another" did not know what he was talking about. Moreover, he ignored the vital point—that it is better to have opera (which is drama set to music) made intelligible, than to have literal translations of foreign librettos.

Lastly, in his prayer for the retention of German words in Wagnerian music-drama, he was at issue with Richard Wagner and Wagner's son and Wagner's widow, to say nothing of Wagner's interpreters, Hans Richter and Carl Muck, who all wished, or wish, Wagner's works to be sung in English wherever English is the national tongue.

How do I know?

I was told so just two years ago, in Bayreuth, by Siegfried Wagner and Dr. Muck.

Before proclaiming his disbelief in "translated" opera at that meeting, why did not our doubting Thomas read the English versions of Wagner's "Ring" librettos used by Dr. Richter at Covent Garden, or my own English singing versions of "Das Rheingold" and "Die Walküre," sold at the Metropolitan?

As for the cheap sneers at the critics and criticism which enlivened the proceedings at the City Club—need they be noticed?

Opera in English will succeed when three essentials are provided, at the Century Opera House, or elsewhere.

The first of these is an intelligent and artistic English-speaking management. The next is good and singable English librettos. The last is clear and right enunciation.

We cannot get the last two things in one year.

Yours faithfully,
CHARLES HENRY MELTZER.

New York, May 19, 1914.

The Artist and His Musical Creed

To the Editor of MUSICAL AMERICA:

I have been following with much interest the various articles that have appeared in MUSICAL AMERICA dealing with the question as to whether Americans should study music at home or in Europe.

To my mind, the root of the whole matter has not as yet been dealt with. I have just read Mr. George Hamlin's letter on the subject, which appeared in your issue of May 2. His wide experience and practical mind have enabled him to give his valuable opinion in nine short paragraphs, beginning with the words: "I believe." Unfortunately he endorses his statements by asserting: "This is my musical creed"—grave words in the mouth of an artist!

For, surely, the real problem that every would-be artist has to solve is not so much: "Should I study music at home or in Europe?" but rather: "Under what circumstances, and with whom can I learn the science of my art in the shortest possible time?"

It is impossible for any thinking person to ask himself this question without a faith in his art—and there is no faith without a creed. Therefore, the first question appears to be: "What is my musical creed?"

As far as I can see, Mr. Hamlin's "beliefs" have nothing whatever to do with his "musical creed." If this were not so, there would be no distinction between the artist and the office clerk!

And here, to my mind, is the seat

of the whole trouble. In the struggle for daily bread, under the pressure of competition, musicians of today are forgetting their high calling. They are forgetting their creed. They are imbued (of necessity as they falsely imagine) with the spirit of commercialism; they are forgetting that before one's voice will be listened to by the multitude, one must have something to say.

When one has something to say the means of saying it will come to one. What do ninety-nine per cent. of the musicians now before the public say to us? What is the thought underlying their performance? Why do they play to us and sing to us?

"Because I have a wonderful voice," or "because I can play this passage faster and clearer and louder than any other pianist," or "because I can play all Beethoven's Sonatas by heart," or "because I have enough personality to make an impression, and I am not at all afraid."

Many musicians, when they earn their long toiled-for applause, have such thoughts as these uppermost in their heart of hearts: "I have made \$1,000 tonight; I shall be able to afford a large studio; I shall give musical parties; people will come! I shall be 'somebody'; I shall be engaged at such-and-such a concert instead of so-and-so; I am becoming popular, etc. . . ."

But what do they know of the creative impulse that gave birth to the music they perform? and what do they tell us of the inner life of the composer? Do they play or sing for the same reason that the composer created his work, with the sweat of his brow, without a thought of laurels, but a hunger for truth and beauty? What is their creed?

Instead of perpetually having their minds turned outwards and preoccupied with practical and commercial propositions, would they not do well to look within, to attempt to follow in the footsteps of the great men whose music they wish to perform, to wish to know something of the "will to live" of the artist?

Would they not do well to have something to say before attempting to say it?

PEABODY PIANISTS' CONTEST

Esther Cutchin Victor in a Keen Competition in Baltimore

BALTIMORE, May 19.—Esther Cutchin was awarded the prize of a grand piano, donated by the firm of Charles M. Stieff, at the second annual competition which took place at the Peabody Conservatory of Music yesterday afternoon before a large audience. The judges were Cecilia Gaul, of Baltimore; Henry Holden Huss and Sigismund Stojowski. The competition was open to the undergraduate members of the advanced piano classes at the Conservatory. The contest was very exciting, there being five competitors, who played a Bach Prelude and Fugue, the second and third movements from the "Waldstein" Sonata of Beethoven and an additional piece of their own selection. The order in which the contestants appeared was as follows: Esther Cutchin, Ruth Pumphrey, Adolph Torov-

sky, Jr., Bettie D. Rosson and Fredricka Perlman. After having played the required test pieces they presented these selections of their own, the list being given in the order of the contestants: Liapounow, "Lesghinka"; Tschaiakowsky-Liszt, "Polonaise" from "Eugen Onegin"; Brahms, "Rhapsody" in G Minor; Liszt, Etude in D Flat, and Chopin, Scherzo in B Minor.

Before the judges were able to decide they requested three of the contestants to play a second time, choosing compositions of a lyrical nature with which to make the final test. In announcing the decision Henry Holden Huss stated that "the display of talent reflected great credit upon the institution of which we have heard often and favorably in New York."

Miss Cutchin is a piano pupil of George F. Boyle and studies harmony, etc., with Howard R. Thatcher. She will receive her diploma this year, and holds the highest average in her class.

F. C. B.

—and this "something to say" is nothing less than the creative impulse of the artist, the day of Creation.

Should they not re-read Wagner's magnificent Credo, which begins: "I believe in God, in Mozart and in Beethoven" (seven clauses in all), and Schubert's letter in which he speaks of "Intelligence" as being "Faith analyzed"? Once the true faith has been found, faith in the mission of art, faith in oneself as a prophet, the practical path also becomes clear.

The best person to help the student of music at a given moment may be the teacher who lives round the corner, or he may have to travel 4,000 miles to find his intellectual equal. But armed with his musical creed, he will trust to his own artistic intuition and he will know whether his teacher is giving him bread or a stone.

Though yet immature, the student is henceforth an artist and not a commercial traveller, a king and not a pedler. And when he is ready to appear and interpret music creatively—well, does not the long-suffering public go to innumerable concerts in quest of the "real thing"?

Yours truly,
DOROTHY SWAINSON.

Paris, May 12, 1914.

Kind Words from Fort Worth
To the Editor of MUSICAL AMERICA:

I am pleased to hand you herewith two dollars for renewing my subscription to your valued paper. I enjoy each issue and find it very easy to keep pace with the musical happenings of the world, for you seem to get all the news. Congratulations on your last (the Paderewski) supplement—the best example of flashlight reproduction I ever saw.

Cordially,
THOMAS HOLT HUBBARD.
Continental Bank Bldg.,
Fort Worth, Texas, May 21, 1914.

Will Give Recitals of American Composers

To the Editor of MUSICAL AMERICA:
Next season I will give song recitals in English by American composers. Thought you might be interested to know this, as my sympathy is entirely with you in this wonderful propaganda you are making.

Cordially,
BEATRICE McCUE.
622 West 141st Street,
New York.

sky, Jr., Bettie D. Rosson and Fredricka Perlman. After having played the required test pieces they presented these selections of their own, the list being given in the order of the contestants: Liapounow, "Lesghinka"; Tschaiakowsky-Liszt, "Polonaise" from "Eugen Onegin"; Brahms, "Rhapsody" in G Minor; Liszt, Etude in D Flat, and Chopin, Scherzo in B Minor.

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F. C. B.



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What the Eminent Critic Ricardo Gonzáles, of the "Discussion" of Madrid, wrote about

MARIA BARRIENTOS

The Celebrated Coloratura Soprano, who is to sing next season with the Chicago-Philadelphia Opera Company:

"During the twenty-two years that I have been writing reviews of the Royal Theater for the Madrid press, I have heard among the Coloratura Sopranos only two stars: PATTI and BARRIENTOS."

Walter Damrosch and Others Recall Incidents in Mme. Nordica's Career

GUSTAV KOBBE, writing in the New York Herald, recalls what Mme. Nordica told him of her first acquaintance with Wagnerian opera. In 1891, after one of the London seasons, several members of the opera company, including Mme. Nordica, the De Reszkes and Lasalle, concluded that they would go to Bayreuth and see what it was like. The first opera they heard was "Die Meistersinger." After the first act they came out and began making fun of it.

"They call that music!" exclaimed Jean. "It is barbarous to ask a tenor to sing such a rôle as Walther." (He sang it beautifully himself later.)

Then they heard "Parsifal," which seemed even more strange. The last performance was "Tristan und Isolde." When they came out of the theater Mme.

Nordica said, "I am going to sing here some day."

The prima donna became acquainted with Cosima Wagner in 1892. She studied with her *Venus* in "Tannhäuser" with such success that she was requested to be the Bayreuth *Elsa* in the following Summer. She went to Bayreuth early in May and studied and rehearsed there three months. Later Mme. Nordica went to Bayreuth to study *Isolde* with Mme. Wagner.

"An outsider," she said, in telling about it, "cannot imagine the strain imposed on an operatic artist by taking up at a certain point in her career a new rôle in a new language."

"The question of physical endurance in itself is an important one. From ten o'clock in the morning until one in the afternoon, and again from three until five, I studied with Mme. Wagner in a little room where I was drilled just as if it were a stage. The pronunciation of a single word would be gone over by us as often as three thousand times. When the studies for the day were finished I was so exhausted I went straight to bed."

Walter Damrosch's Reminiscences

Walter Damrosch, who often conducted for Mme. Nordica, both in opera and concert, gave some of his reminiscences in an interview in the New York Tribune. "Mme. Nordica's death is sad beyond words," said Mr. Damrosch. "To think of this great, whole-souled, spirited woman, who above all else loved the society of her fellow creatures, dying in that far-off tropical island, with so very few near her that she knew, is indeed pitiful. It was her stupendous will which drove her to make such a globe circling tour at her time of life, and I am sure it was only that will that kept her alive so long after she was first attacked with pneumonia."

"I well remember one of the first times I conducted for her. It was in Philadelphia, and Mme. Nordica was to sing the 'Götterdämmerung' *Brünnhilde* for the first time in her life. She arrived in Philadelphia at eight o'clock in the evening, and we at once began going over the part together. It was the longest rehearsal I ever conducted, for we worked steadily from eight until three in the morning. It was not that Mme. Nordica did not have an ear for the correct intonation, but it seemed almost impossible for her to learn to project the intervals. Yet she kept at it with a will which I have never seen equalled and by three o'clock she knew her part. The next evening she sang *Brünnhilde*, and sang it triumphantly."

The Singer's Tact

"Another incident comes also to mind, an incident which showed her tact as well as her lack of the pettiness which only too often is the portion of the operatic artist. Lilli Lehmann was a member of my opera company which had been touring the country, and we had at length reached New York. I wished to give at the Metropolitan a performance of 'Lohengrin,' with Mme. Lehmann as *Ortrud*, a part which she had never sung, but which I knew she wished to sing. Mme. Nordica had not been a member of my company, but I knew that she was very fine as *Elsa*, and so I engaged her especially for the part. When Mme.

Lehmann heard of this, however, she was indignant, as she did not know I intended her to sing *Ortrud*.

"Why have you engaged Mme. Nordica?" she asked me. "She is not a member of our company, and are we present artists not capable enough to give a performance in New York?"

"She was evidently very much ruffled until I said:

"Dear Mme. Lehmann, I have engaged Mme. Nordica especially for you. You have always wanted to sing *Ortrud*, and to gratify that wish I intend to produce 'Lohengrin.' Mme. Nordica I have engaged solely to sing *Elsa*, so that you may be able to appear in the other part."

"Mme. Lehmann's feathers thereupon smoothed themselves. However, all danger was not yet past. The day of the rehearsal came, and the two prima donnas arrived upon the stage together. I held my breath, not knowing what would happen. Mme. Lehmann at first was the tragic queen. She stalked about the stage, scarcely looking at Mme. Nordica. But Mme. Nordica was all deference. She constantly deferred to Mme. Lehmann, asking her advice and saying that of course anything that Mme. Lehmann said must be right. In half an hour Lilli was all smiles."

Providence Concert the Last of Eighteen Months' Butt-Rumford Tour

PROVIDENCE, May 21.—On Friday evening Mme. Clara Butt and Kennerley Rumford appeared in Infantry Hall for the last concert of their eighteen months' tour, during which they have visited Australia and New Zealand. The concert here was well attended, and that it would be a success artistically was a foregone conclusion. Mme. Butt was in superb voice and spirits and gave us of her very best. She has a warm place in the hearts of Providence music-lovers. Mr. Rumford is a favorite here also and was warmly welcomed. The concert was under the local management of Dr. Jules Jordan, director of the Arion Club.

G. F. H.

Engagements for Violinist Morse-Rummel

Morse-Rummel, violinist, who is to make an extensive tour of America next season, is being rapidly booked by his manager, Walter Anderson. In addition to many dates previously arranged, Mr. Rummel has been engaged for appearances in Quebec, October 21; Millbrook, N. Y., May 17, and New York City, May 22.

Music Program for University Forum

At the Hotel McAlpin, New York, on May 19, the University Forum of America gave its last evening of the season. The musical feature of the evening was the singing of Edna Frandini, soprano. Miss Frandini is the possessor of a charming voice and sang tastefully two songs of Israel Joseph, "Japanese Lullaby" and "The Valse," assisted by the composer at the piano. She also sang, "Lo, Hear the Gentle Lark," by Bishop, with a flute obbligato by Andrea del Vecchio. Signor del Vecchio also played Barrère's "Nocturne" and Godard's "Allegretto." Mrs. Fred Sturm, con-

tralto, displayed a voice of much depth in Rossi's "Ah, Rendimi," and E. T. Macomb, pianist, played the Chopin A Flat Ballade with excellent technic. Bedrich Vaska, cellist, and Vincent de Sola, pianist, were also heard to advantage.

Joseph Maerz to Conduct Music Department of a Macon College

SYRACUSE, N. Y., May 23.—Prof. Joseph Maerz, instructor in piano at the College of Fine Arts, Syracuse University, has tendered his resignation to take effect at the close of the present college year and on September 15 will assume the position of director of music at the Wesleyan Female College in Macon, Ga. Wesleyan is said to be the oldest woman's college in America, having granted its first degree in 1840. C. R. Jenkins, president of the college, during a recent visit to Syracuse, not only contracted for the services of Professor Maerz, but also engaged James R. Gillette, organist at May Memorial Church, to take charge of the organ department.

Professor Maerz is a native of New York and received his musical education in America. He is known as a concert pianist as well as an able instructor. It is the desire of the college management to have a greater number of concert artists in Macon each season and one of Professor Maerz's early duties will be to organize an annual festival.

Louis Zuro Suggests Summer Opera in New York Parks

Louis Zuro, director of the Zuro Opera Company, which is playing at the Grand Theater, New York, has stated his belief that opera should be sung in the parks as a part of the regular program of Summer music provided by the city. He adds that he would like to have the Zuro company make the experiment. Alice Gentle's singing of *Carmen*, *Santuzza* in "Cavalleria Rusticana" and the *Page* in "The Huguenots" was a feature of the last week's performance by the Zuro company. Her work was singled out for particular praise on each occasion. First performances in the present Zuro season of "Thais" and "The Tales of Hoffmann" were scheduled for this week.

Rita Fornia, of the Metropolitan company, and Mrs. Putnam Griswold were passengers on the *Kronprinzessin Cecilie*, leaving New York on May 19.

A bust of Massenet was recently unveiled in the Monte Carlo Opera House.

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Of which ALESSANDRO BONCI writes:

Dearest Master:
The ideas you express on the teaching of singing in your "Dalle antiche norme e dalle nuove" correspond so exactly to those of the true School, and to mine, that as well as congratulating you most heartily, I wish, for the sake of the revival of this Italian Art, that all may follow them. Alessandro Bonci.

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YOUNG AMERICAN PIANIST WHO ANSWERED OPPORTUNITY'S CALL

How Success Came to Rebecca Davidson—A Pittsburgh Recital that Opened the Way to Recognition from a Famous Conductor

DURING the Spring and Summer the incoming steamers from Europe land scores of young American musicians who after study abroad have returned to their own country to make careers for themselves in the American concert field. That ninety per cent of these young musicians make failures does not seem to act as a detriment. However, the process of elimination is beneficial in giving a higher position to those who do succeed, and success, under the circumstances, is an endorsement of sterling merit.

A short time ago a young pianist, Rebecca Davidson, came home from study abroad determined to take her chances in the concert field. In spite of adverse advice from those who knew the difficulties, Miss Davidson had faith in her abilities and arranged for suitable management. During the year she played recitals and concert engagements in many of the smaller cities, but her great opportunity did not come until she appeared in Pittsburgh. As it happened, the New York Symphony Orchestra was filling a two-weeks' engagement there at the same time. Her recital was given before a packed house and among her auditors was Alexander Saslavsky, concertmaster of the Damrosch orchestra, who was so enthusiastic that he reported the discovery of "a remarkable pianist" to Mr. Damrosch and advised her engagement for an orchestral appearance. Mr. Damrosch consented and without loss of time it was arranged for her to play the Saint-Saëns Concerto with orchestra the following day.

The concert was awaited with interest by the orchestra men who had never heard her and by Mr. Damrosch and the audience to whom also she was practically unknown. She came on the stage,



Rebecca Davidson, a Young American Pianist, Whose Artistic Work Has Earned Her a High Place

a mite of a girl, and the audience gasped in surprise. Hardly had the opening measures been played by the pianist, however, before all present realized that the work was being performed with distinct individuality and a technical proficiency which was little short of perfect. At the end of the concerto she was greeted with a storm of applause from the audience and an ovation from the orchestra, among whom Mr. Damrosch was the most hearty applauder.

From that appearance grew many others and Miss Davidson's real success may be said to date from that concert.

Such a success as that of Miss Davidson is well worth chronicling. To have faith in one's ability in the face of great discouragement, to be prepared to grasp an opportunity on the instant, and to be able so to concentrate one's ability at the crucial moment that success is attained—these are noteworthy attributes.

A. L. J.

Flonzaleys Quartet in San Diego

SAN DIEGO, CAL., May 12.—The biggest event of the past week in musical circles here was the appearance of the Flonzaley Quartet last Friday afternoon as the final concert of the Amphion Club year.

The Amphion has finished the most successful season of its long career. Gertrude Gilbert, as president; Mrs. Florence Schinkel-Gray, vice-president; Mrs. Edward T. Lannon, secretary and treasurer, have piloted the club. Five hundred members have enjoyed a pro-

gram of artistic days which included de Gogorza, Carreño, Cadman and Princess Tsianina, besides recitals by the best of local artists.

R. B.

Prominent Singers in Sparkill Concert

SPARKILL, N. Y., May 18.—The concert for the benefit of the Nyack Hospital on Saturday evening, May 16, given under the auspices of the "Hospital Home Workers" at Firemen's Hall, was made notable through the appearance of a list of splendid soloists—Charlotte Lund, soprano; Marie Mattfeld, mezzo-

soprano; Umberto Sorrentino, tenor, and Gordon Kahn, violinist.

Mme. Lund scored heavily in the "Depuis le Jour" aria and in her group of songs by Hildach, MacFayden, Koemenich and del Riego, winning continued applause. For Mme. Mattfeld there were songs by Grieg, Brahms, Debussy and Laura Sedgwick Collins, as well as the aria "Connais tu le pays" from Thomas's "Mignon."

Mr. Sorrentino aroused much enthusiasm with a group of Neapolitan folk-songs which he invested with their characteristic lilt; his singing of the popular "La donna e mobile" from "Rigoletto" was another favorite. The Pugnani-Kreisler "Praeludium e Allegro" and two Tor Aulin pieces were nicely played by Mr. Kahn. W. Mattfeld was the accompanist of the evening.

"LAND OF MAKE BELIEVE"

Mrs. Peacock Transports Hearers There with Her Children's Songs

DETROIT, May 16.—Eleanor Hazzard Peacock, whose ability as a dramatic soprano is known in Europe as well as in the United States, has discovered another vehicle for her musical and dramatic gifts. In a recent recital in Detroit she presented her children's songs and stories and those who knew of her artistry in all the larger forms of concert work must have been surprised to learn that Mrs. Peacock, in child's attire, could become a real little girl and carry her audience for a whole evening to "The Land of Make Believe."

Delightful stories and songs of childhood were given with every charming cadence peculiar to a child's voice and with that perfect diction and liquid freshness which make all Mrs. Peacock's singing of such unusual beauty.

The "Wind," weird and haunting, exhibited much vocal skill; there was a touch of tenderness in "Daddy"; the "Marigold" was sweetly given, and the "Moo-Cow" and the "Lost Boy" were the perfection of naïve mimicry and fun.

While her new rôle adds proof of Mrs. Peacock's remarkable versatility, it in no way detracts from the seriousness and effectiveness of her other professional work in the classics of opera and concert.

E. C. B.

Carl Friedberg to Make His Orchestral Début with Kunwald

The German pianist, Carl Friedberg, who will visit this country for the first time this Fall and who is already booked to appear with several of the principal orchestras and musical organizations, will make his first orchestral appearance with the Cincinnati Symphony Orchestra, November 6 and 7. Dr. Ernest Kunwald, conductor of the Cincinnati Orchestra, spent a day in New York before sailing for Europe and arranged with Mr. Friedberg's manager to have him play the Brahms B Major Concerto with the orchestra. This composition has not been heard in Cincinnati for several years and as Mr. Friedberg has a reputation of being one of the greatest Brahms interpreters the occasion will be doubly interesting.

Among Mr. Friedberg's engagements in Europe this season was an appearance in recital at Prague, where his program included the Sarabande, Rameau-Godowsky, and the Moonlight Sonata of Beethoven. He made a decidedly emphatic impression.

PEABODY CONSERVATORY SENDS OUT BIG CLASS

Largest Number in History of the Institute Graduated—A Recital of Oriental Compositions

BALTIMORE, May 23.—The largest graduating class in the history of the Peabody Conservatory was announced today by Director Harold Randolph.

Edward M. Morris has the distinction of being one of the youngest students to receive the Peabody piano diploma. Abram Goldfuss is the first student to be awarded the Peabody violin diploma. The full list of graduates follows: Piano—Esther Marvin Cutchin, Madeline Heyder, Edward Mumman Morris, Mabel H. Thomas and Adolph Torovsky, Jr. Violin—Abram Goldfuss. Organ—Mortimer Browning and Margaret P. Ingle.

Those receiving teachers' certificates are: Piano—Avery Baker, Margaret Benner, Emma Bosshart, Virginia Carty, Alwarda Casselman, Lillian Eagleston, Katherine Eastman, Carrie Fuld, Elizabeth Gminder, Florence Hirschmann, Eleanor R. James, Grace M. Mundorf, Helen R. O'Keefe, Rebecca Otto, Mattie Packard, Edna G. Parker, Elizabeth C. Patillo, Edla Irma Peele, Laura Pendleton, Ruth Pumphrey, Florence Viola Tucker, S. Bessie Steinback, Charlotte Trolinger, Leonora Wannevetsch and Jane W. Wood. Vocal—Nellie A. Norris. Organ—Rhoda K. Berryman and Marguerite M. Hogg. Public School Music—Rose Marie Barry and Edith Shoemaker.

Pupils of Messrs. Thatcher, Philips and Strube, of the harmony and composition department of the Peabody, presented a recital of original compositions on Wednesday afternoon in the East Hall. The numbers, all composed during the year, showed evidences of talent.

The fifth exhibition concert by the advanced students of the Peabody took place last night. The concerts of the Preparatory Department closed May 25.

Oratorio Excerpts in Jamestown Concert

JAMESTOWN, N. Y., May 18.—At a recent concert given by the Jamestown Choral Society, Samuel Thorstenberg, director, at Institute Hall, excerpts from Haydn's "Creation" and A. Goring Thomas's "The Swan and the Skylark" were ably presented to a large and responsive audience. The aid of the following capable soloists was enlisted: Mrs. David Lincoln, soprano; Mrs. M. O. Johnson, soprano; Margaret Vanham, soprano; Fritz C. Lindstrom, tenor; Paul T. Klingstedt, tenor; Lincoln M. Stearns, tenor; Ernest Robinson, baritone, and Raye C. Howe, basso. Mabel Driver, contralto, scored decisively with Cadman's "At Dawning" and "My Heart at Thy Sweet Voice" from "Samson and Delilah."

American Tour for Willy Ferrero a Possibility

Following the return from Europe on May 23 of Lee Shubert, the New York theatrical manager, the announcement was made that he had opened negotiations for an American tour by Willy Ferrero, the seven-year-old conductor, who has created a sensation in European cities. Mr. Shubert said that the boy would be brought here if the authorities would grant him permission to appear. Mr. Shubert, as already announced, has also arranged for a tour of Manuel Quirago, the Spanish violinist.

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JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

CHICAGO OFFICE:

Maurice Rosenfeld,

Correspondent

Grant Park Building,

624 Michigan Boulevard

Telephone Harrison 4383

PHILADELPHIA OFFICE:

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New York, May 30, 1914

THE LICENSED MUSIC TEACHER

The wave of sentiment in favor of the licensing of teachers of music which has been gathering force in a number of places during the last few years has, as related in MUSICAL AMERICA for last week, come to the point of bringing about direct action in a legislative direction in Ohio. At its recent convention at Warren, Ohio, the Ohio State Music Teachers' Association accepted a report from a committee the standardization which calls for the appointment of a legislative committee which will prepare a bill for the licensing and examining of music teachers, and work for its passage in the Legislature.

This is probably the most definite and concrete step yet taken for this purpose in any State, although the music teachers' associations of a number of States have considered the matter and have gone a certain distance in the direction of action. The Illinois Music Teachers' Association has thus recently adopted an amendment to its constitution whereby the teachers of the State shall be invited to submit themselves to an examination by a board to be chosen by the association. In fact the movement in this direction is quite fully alive in various parts of the country.

The term of the bill to be presented to the Ohio Legislature are definite, if not even drastic, and require that any one desiring to teach music in the State shall have a State certificate. There is a vast difference between such a condition and one which merely gives certificates to such teachers as can obtain them by examination, while leaving less fortunate and less gifted teachers the opportunity to continue their work.

However much it may be necessary to experiment in this matter before getting the best final result, it is certain that such a movement for standardization must op-

erate for the general upliftment of the quality of musical instruction throughout the country. It will cause aspiration on the part of those wishing to hold high rank under the standardizing system and will call public attention to the necessity for such a widespread elevation of standard.

The Ohio method of going directly to the Legislature accomplishes among various other things one important thing not to be overlooked. It causes the State, as such, to take notice of music as a factor in the national life. It will begin to bring about a chance in the crude attitude of the State, in America, toward all matters of art. If, as has been pointed out, the standardization of music teachers would place musical instruction in America on a plane far above that of Europe this does not alter the fact that we are still far behind Europe in the matter of the State's attention to considerations of art. We have come to a point nationally where an advance will have to be made in this direction if we are to evolve rationally along the line of modern civilization.

GENIUS AND REINCARNATION

After the child composer and child pianist comes the child conductor, and if the feminist movement does not keep a sharp lookout it will be overtaken and surpassed by a movement of the younger generation, a new children's crusade. We do not remember to have yet heard the child opera singer, but there is something novel and engaging in the thought of a child Siegfried or Wotan holding his own among the full-fledged operatic stars, as this child appears to do among the conductors.

According to reports from high sources there seems little doubt of the possession of a real genius for music on the part of the boy Ferrero. Such a phenomenon will be explained in various ways. Schopenhauer made it plain that a living being possesses and develops its particular organs because it has in the first place a will to do the things which demand the possession of such organs. The cow does not hook because it has horns; it has horns because it wills to hook. Likewise the boy Ferrero does not conduct music because he has a musical conductor's brain; he has a musical conductor's brain because he wills to conduct music. This will can only be conceived of as being in him from the beginning.

If then, as it appears necessary to believe, the child's parents are not the creator of his soul, but merely the medium for its manifestation in earth life, there must have been something in the nature of a musical soul-concentration present before Ferrero's birth. Such a soul-concentration can be conceived of only as a special manifestation of the universal soul matter, that is, as an individuality, which thought points to reincarnation as an explanation well worthy of consideration of such exhibitions of genius in children.

It is easy to wave such an idea aside and talk about accidents of evolution, hereditary tendencies, etc. For one who has considered the subject in the light of the thoughts above mentioned the matter is not so easily disposed of.

THE NEUROTIC SCARECROW

It is quite true, as suggested by a London writer recently quoted in MUSICAL AMERICA, that with regard to the musical world "it is time that the neurotic scarecrow was slain." That the neurotic scarecrow exists has been made plain by a number of recent matters which have brought forward the idea very generally held that musicians as a rule must be neurotics.

It is preposterous that an art with such capacities for beauty and nobility as that of music should of necessity condemn its devotees to a neurotic state. Emotions grow strong, and not weak, by proper use and control. If musicians of small nature, and especially those who may be uncontrolled or dissipated, grow neurotic, that is something against themselves and not against music.

The great souls of music have not been neurotics. Many of them have had tempers, and ought to have, for a great musician must have fire. The greatest emotional musician of all time, Richard Wagner, grew stronger in control, and calmer, throughout the course of his life.

RECENT WAGNERIANA

With regard to the present differences of the members of the Wagner family, and the subject which they are again bringing into the limelight, so much has long been known and said about the matter that it does not make much difference in the present status of affairs, except to throw into still greater disfavor the present Wagner family.

The present events will scarcely alter the world's deeply implanted opinion of a genius who brought into it so great a light. If the world has forgiven Wagner for his irregularities it may be that the present affair can have some use as a reminder to the world that even if it does forgive the irregularities of genius the effect of those irregularities must still be felt by the succeeding generations of those most intimately concerned.

It should be borne in mind that to forgive the moral aberrations of genius is not to sanction a similar conduct in the present. Our part with regard to Wagner is to remember his genius, to look to our own conduct in the present, and to let such elements of Wagner's conduct in the past as may not be wholly pleasant fall back into the oblivion merited by such unhappy affairs.

Personalities



Artists "Snapped" in Kansas Setting

While Edna Gunnar Peterson, the Chicago pianist, and the Metropolitan Grand Opera Quartet were at Newton, Kan., the above snapshot of the artists was made, with a railroad background. Reading from left to right, the musicians are: Albert Borroff, Mme. Yahr, Mme. Kempf, Miss Peterson and Albert Lindquest.

Rappold—Marie Rappold is enjoying a new touring car, a gift from her husband, Rudolf Berger, the tenor of the Metropolitan and Berlin Royal Opera.

De Koven—Reginald de Koven, the composer, and Mrs. de Koven are in Florence, Italy, and intend to remain there about three weeks, afterward visiting Rome and other Italian cities.

Humiston—W. H. Humiston, the New York composer and critic, has recently made the organ transcription of the most popular of Sibelius's shorter compositions, his "Valse Triste." The transcription will shortly be issued by Breitkopf and Härtel.

Cottlow—Owing to her success with the MacDowell Concerto in Leipsic, Augusta Cottlow has been invited to repeat it on July 2 at Bad Nauheim with the Leipsic Philharmonic Orchestra, under Professor Winderstein, who conducts a series of symphony concerts there during the Summer.

Kellerman—Marcus Kellerman, baritone, who is now on a Chautauqua tour and has been appearing in concert every day for the past few months, is booked solid until the middle of July. He bears the distinction of reaching possibly more people than any other artist, as his audiences have never been less than 1,500 persons.

Stanley—Helen Stanley, soprano, late of the Chicago-Philadelphia and National Canadian Opera companies, will sail for Europe on June 4 on the steamship *Berlin*. She will spend the entire Summer coaching with Frank King Clark, the Berlin vocal teacher, and will return to New York in September to prepare for an extensive tour that has been planned by her manager, M. H. Hanson.

Wood—A novel form of insurance has been taken out by Sir Henry Wood, the famous London conductor. It is in favor of his little daughter, Tatiana (named after the heroine of Tchaikowsky's "Eugen Onegin"), and calls for the payment of \$10,000, one-half when she is sixteen and the other at twenty-one, to meet the expenses of her education.

Caruso—Caruso made his first aeroplane flight on May 24 at Hendon, near London, ascending 800 feet in a biplane with Graham-White. It is recorded in London despatches that the tenor expressed the greatest delight in his experience. When he alighted he said he had tried a note or two in the air, but found conditions not altogether favorable for singing.

Farrar—Geraldine Farrar, who is at present in Paris, has had several interviews with Giordano, the composer of "Mme. Sans Gêne," in which she is to create the title rôle at the Metropolitan Opera House next season. Reports from Paris state that Miss Farrar is well pleased with the rôle and intends to spend some time this Summer studying it with the composer.

Schumann-Heink—Announcement was made last week of the engagement of Marie Schumann-Heink, daughter of the famous prima donna, to Herbert Guy, a ranch owner, of San Diego, Cal. Miss Schumann-Heink's first meeting with her fiancé was near San Diego after Mr. Guy had been thrown from his horse and she and her brother, Ferdinand, had gone to his rescue. It is stated that Miss Schumann-Heink expects to go to Europe this Summer with her mother, leaving June 9.

WILKES-BARRE CHORUS SURPRISES BALTIMOREANS



The Celebrated Concordia Male Chorus of Wilkes-Barre, Pa., Which Gave a Noteworthy Concert in Baltimore Last Week. The Conductor, Adolph Hansen, Who Incidentally Gives His Views on the Possibilities of American Choral Composition, Is Seen Standing to the Right of the Trophy Shown in the Center of the Group

BALTIMORE, MD., May 22.—The celebrated Concordia Male Chorus of Wilkes-Barre, Pa., under the direction of Adolph Hansen and with the assistance of Edna Dunham, soprano soloist, gave a most interesting concert on Wednesday evening, May 20, at the Lyric under the auspices of the United Singers of Baltimore.

This much talked of musical event had naturally aroused the expectation of local music-lovers, and in a word it was a revelation of the highest form of artistic vocal endeavor, which made a wonderful impression upon the enthusiastic audience.

Mr. Hansen has brought this organization, numbering 120 voices, to such a state of *finesse* that each succeeding composition of the very attractive program disclosed some new delight to the attentive listeners. The remarkably mellow tone, the distinct enunciation, even in the most subdued *mezza voce*, the roundness and sweet quality of the full-toned climaxes, the dynamic appreciation, clear attack and well defined rhythmic outlining, all created lyrical beauty which deserves the highest praise. The interpretations were delightfully appealing in their colorful effectiveness, yet Mr. Hansen gained the most telling results through the utmost simplicity of demeanor.

Perhaps the deepest impressions were made with "Frühlings Jubel," by Theodore Hemberger, the Baltimore composer, which had to be repeated, and with the quaint old Welsh air, "All Thro' the Night," the solo bass part of which was charmingly sung by H. S. Lloyd against a subdued "hummed" accompaniment. But it was evident that the audience was thoroughly inspired, too, with several numbers towards the close of the program, among which were the "Wiegenlied" of Brahms and the rousing "War Song of the Cavaliers," by Bullard.

Miss Dunham is a singer possessing

magnetic personality along with vocal command and every phase of her work proved interesting. Her groups of attractive solos not only afforded variety to the program, but were delivered with such authority and imposing style that the audience voiced its approval enthusiastically.

A large delegation of the local United German Singers met the Concordia members upon their arrival in the city early in the afternoon and songs of greeting were sung at the railroad station, after which the visitors called upon the Mayor in the City Hall and were given a cordial welcome. Their singing of "Dixie," "My Old Kentucky Home" and a German song elicited the warmest praise from Mayor Preston and other city officials. After the night concert a reception was held in the Concordia's honor at the Germania Männerchor.

It was planned to visit Washington on Thursday and sing some choruses before President Wilson. This, however, was abandoned owing to the Mexican difficulties. Upon returning to Baltimore in the evening as a mark of appreciation to the Baltimore societies for their hearty reception, the Concordia gave an open air concert at River View. On Friday morning the singers were the guests of the North German Lloyd Company visiting its steamer *Main*. They departed for Wilkes-Barre in the afternoon feeling assured that their visit had been an artistic as well as social success. During the interim between musical and social engagements Mr. Hansen found time to answer some questions. His replies mark his open mindedness and show him to be alert as to the progress of musical conditions in his particular line in this country.

When asked what interest is taken in the American composers' works by associations such as the Concordia, he said: "The same interest which is taken in the German composers, provided the compositions are polyphonic and not written in the 'glee club style.'"

Whereupon it was asked: "Wherein do the works of the Americans lack or fail, as a class, to meet the requirements of massed singing such as is practiced in the German-American Male Choruses?" and "Is the existing literature by American composers unregarded because of

the English text, or, as is sometimes the case, because of the poorly constructed German translation?"

"For massed singing, folksongs constitute the basic foundation material, and in this respect American part-song composition is comparatively deficient, except for certain things of recent time, such as some of the Stephen Foster songs, which have certain folksong characteristics in their strong melodic line and in their appeal to the mass of music devotees. America, of course, has as yet no strictly folk tune literature that has gained its hold on the affections through the centuries.

"We have found some excellent material in Parker, Foote, Chadwick, Bullard and others. The smaller regard paid to American compositions may rest partly because of the less perfect euphony of word and music. But this does not explain the matter entirely. There is as yet a flavor in the music itself which we have not found as excellent in the American as in the German field of composition. The fact is, as realized by even those who advocate opera in English, that contemporary poets have not sensed in English the genius of wedding the words to music. We need poets as well as composer-poets, whose ears are sensitive to the euphony of music in the language itself. That the real possibilities of the music of the English tongue have been realized is not fully apparent."

This led Mr. Hansen to speak of the enunciation difficulties with which he has to cope in his chorus.

"Germans in singing German words, because of their very familiarity with it, are likely to be a little careless in their diction. Americans, as shown in the routine of the Concordia of Wilkes-Barre, are willing to take greater pains with German diction and they respond quickly to the niceties of pronunciation. Hence the crisp, clean elocution. By the same reasoning Americans sing German better than English words. For that matter the principles apply to many concert artists who are frequently more careless with their native English than with German. It may be that the many vowel sounds in English make this perfected diction more demanding.

"Generally, experience has taught that

a song set to English words must have unusual quality to hold the attention of a chorus through long drill. This may be the fault of the words, or of the inherent quality of the average composition. For, as stated, German music to German words certainly presents the greater attraction. I incline to think that the explanation may be partly that of the music and partly that of the words."

FRANZ C. BORNSCHEIN.

Constance Purdy Sings Russian Songs in Wilmington Recital

Constance Purdy, the New York contralto, was heard in a recital of Russian songs before the New Century Club, of Wilmington, Del., on the afternoon of May 20, presenting works by Glinka, Dargomijsky, Balakirew, Kalinnikow, Glazounow, Moussorgsky, Tchaikowsky, Rachmaninoff, Rimsky-Korsakow, Grechaninow and Glière. Miss Purdy was in excellent voice and her work was received most enthusiastically by a large audience. For nearly half the program Miss Purdy used her own translations, prefacing those sung in the Russian language by a brief explanation of the text. Although the musical season is practically at an end Miss Purdy has still several engagements to fill, for the demand for her Russian songs is constantly increasing. She will be busy until the middle of July, when she is to sing at Dartmouth College. The accompaniments of Mabel Hammond added greatly to the success of the recital.

News has been received in Ottawa, Can., that a second concert tour of Australia will be made by Mme. Eva Gauthier, formerly of Ottawa, and Mischa Elman, the violinist. The contract calls for fifty concerts in Australia and New Zealand, and will be followed by a joint tour of India and South Africa. The first appearance of the two artists on the same stage will be in Sydney on June 1, 1914.

Guests at the Waldorf-Astoria, New York, on May 24, had an opportunity to hear the Christiana Kriens Suite "In Brittany" excellently performed by the Joseph Knecht Orchestra.

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BERLIN APPROVAL FOR "THE MIRACLE"

Humperdinck's Music in the Vollmoeller Pantomime Found Melodious, Colorful and Characteristic—An Ovation for the Producer, Max Reinhardt, at German Premiere of the Work

European Bureau of Musical America,
30 Neue Winterfeldtstrasse,
Berlin, April 30, 1914.

IT has taken more than two years since its London premiere for Max Reinhardt's production of "The Miracle" to come to Berlin. To-night this pantomime, which, although written by Karl Vollmoeller with music by Engelbert Humperdinck, has come to be considered a product of Germany's most popular stage manager, was given for the first time in Berlin in the Circus Busch before more than 5,000 people, including the Crown Prince and Crown Princess, and met with an enthusiastic and frequently an excessively boisterous reception. Sporadic manifestations in opposition were not entirely lacking.

The story of the book is old. A young nun, *Megildis*, who longs for the sunshine of life, implores the statue of the Holy Virgin to open the way for her into the world. Blasphemously she takes from the arms of the statue the figure of the Christ child, which forthwith disappears in a sea of light. Then the strains of the *Wandering Musician* (a sort of *Mephistopheles*) are heard and his victim, the knight in arms, comes before the altar of the abbey, there to beckon to *Megildis* to follow him. *Megildis* takes off veil and surplice and lays them at the feet of the Virgin. She makes her escape from the ecclesiastical confines and roams the country as the companion of the knight, ever accompanied by the musician, until they are attacked by the robber baron, who is lord of the forest, and *Megildis* is taken as a prize. Thereafter she passes from man to man, always a witness to a murder that is committed for her sake, until ultimately she is found straggling in the wake of an army as an outcast, with her child pressed to her breast.

With holy charity the Virgin, after the escape of *Megildis*, had donned the latter's veil and garb. The returning nuns, headed by the abbess, are stricken with consternation upon seeing the Holy Virgin's empty seat and, calling in the

populace, determine to punish the Virgin, whom they mistake for *Megildis*. But the wonder comes to pass that the latter seems to be raised on high by invisible hands and all fall on their knees rejoicing.

When *Megildis*, the outcast, returns to the Abbey as a suppliant for mercy, the Holy Virgin, who in the meantime has performed the duties of *Megildis*, quietly removes veil and surplice and again resumes her seat. *Megildis* finds the garments she had removed in the same spot. Once more she dons these vestments of holy office and confidently places her child at the feet of the Virgin Mother, before whose throne the returning abbess and the nuns find her prostrated. Voices of salvation are heard from on high and, amid the jubilant praises of the nuns and the assembled multitude, a rain of fresh roses falls from heaven and gradually covers the entire church interior.

Humperdinck's Music

It must be remembered that for the fullest expression of the idea of the book, that most effective of attributes, the human voice, is denied in this instance, therefore the possibilities of the music are somewhat limited.

Yet, as it is, the music could hardly have been more appropriate. At first of the nature of incidental music, it soon becomes pronouncedly characteristic of the kaleidoscopic scenes we behold and a most important constituent factor in the performance. Humperdinck does not exactly display pronounced originality—not as much, in fact, as in others of his writings—but he is again insinuatingly melodious and a consummate master of form. Moreover, he has again colored and instrumentated the score so exquisitely that frequently the music proved just as emotionally effective as the tragic scenes presented.

Not quite so unreservedly can we praise the music for the invisible choir (the orchestra and its conductor are also invisible) or the children's chorus. Without dwelling too much on the risk, in employing a children's chorus, of divergencies with the orchestra in pitch and

tempo, the fact must be emphasized that the necessarily untrained state of such a body of singers is only too apt to disillusionize the audience. In this connection Einar Nilson, who conducted, exercised extraordinary circumspection and, in fact, accomplished his whole task admirably.

There was a soprano solo in the score, sung by Karin Gilberg Gade, who displayed flexibility of voice, together with faults of tone-production. The palm must unreservedly be conceded to Maria Carmi, whose *Madonna* was a figure exquisitely feminine, yet devoutly religious in expression, gestures and appearance. The extremely difficult and not always grateful rôle of *Megildis* was impersonated by Mary Dietrich with a considerable display of temperament and, on the whole, convincing expression. But as long as it seems essential for her to dance, it might be advisable if she would learn to dance gracefully. The *King of Rudolph* Schildkraut, the *Abbess of Frieda Thierbach* and the *Lord of the Woods of Herr Diegelmann* were all appropriately expressive figures, while Ernst Matray's impersonation of the *Wandering Musician* did not wholly meet the requirements of this Jester-Mephisto. It had too much of the clown in it.

Reinhardt's Contribution

Considered as a whole, the intrinsic artistic value of the work is sufficient to make its production, even in such a prosaic locality as a circus absolutely justifiable. In the transformation of the circus atmosphere into one conducive to the appreciative reception of such a serious work as this pantomime, Reinhardt must be accorded unstinted praise. The cold columns of the circus interior had been given a Gothic character and the arena was made impressively ecclesiastical. The distribution of lights was extraordinarily clever.

Reinhardt has such vogue at present that it may appear sacrilege to cavil at his ideas and his manner of expressing them. However, we are inclined to object to Reinhardt's drastic treatment of details—his grandstand plays with his masses. When a multitude of people are brought face to face with a stirring

phenomenon they are affected in various ways, yet Reinhardt's supers all raise their arms above their heads at a given signal, all at the same angle, and, to all appearances, with the same emotion. It is disconcerting, if the beholder wishes to enjoy the work with his brains as well as with his eyes. Then, when *Megildis* is about to be decapitated as a witch, the multitude, which hitherto had been quiescent, suddenly protests with a mighty, far-reaching cry. Impressive, yes, but not truthful. The reason for this change in sentiment is not made clear; the climax is not constructed logically. Stirring, effective, however, were the hysterical cries of the nuns at the empty seat and return of the *Madonna*.

While the enthusiasm of the audience did not seem to me to be as spontaneous as it might have been, it was none the less prolonged and impressive. The performers were repeatedly called and the general turmoil did not subside until Reinhardt alone made his reverence to the clamoring multitude. O. P. JACOB.

German Association for Culture Concert

The German Association for Culture (*Gemeinschaft für Kultur*) gave a lecture and musicale on May 16 at Washington Irving High School Auditorium, New York. The musical portion of the program included original Chinese Melodies transcribed for piano and violin by Hugo Riemann, interpreted by Gabriel Engel, violinist, and Paul Jelenek, pianist. A group of Chinese Love Songs, by T. Sterndale Bennett, were well sung by Grace Hoffman, soprano, besides the "Titania Polonaise" from "Mignon." Elizabeth Rothe gave a group of Oriental Dances.

Mary Garden Settles Columbus Suit

It was stated last week that Mary Garden, who was sued for \$1,000 by Ella May Smith as president of the Women's Music Club of Columbus, Ohio, because she was advertised as the star attraction at a concert given by the club last January and then failed to appear, had settled the case. The terms of the settlement were not made known.

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LHÉVINNE PREFACES CONCERT WITH STRENUOUS SIGHTSEEING

ONE of Josef Lhévinne's pupils, who recently accompanied the pianist and Mme. Lhévinne to Hamburg, was so enthusiastic over the experience that she wrote Loudon Charlton a detailed account of the outing, believing that the pianist's American friends would enjoy the sidelight it cast on Lhévinne's interesting personality.

"The experience was delightful," she wrote. "On the day we left Berlin Mr. and Mrs. Lhévinne were in a jubilant frame of mind, for they had declared a holiday and had devoted several hours to skating on the charming little lake back of their villa in Wannsee. Rising early in Hamburg Mr. Lhévinne went to the concert hall to arrange for his evening's appearance, while the rest of us inspected a picture gallery. At noon we all took an auto trip to the Elbe Tunnell, where we were driven into a huge elevator and lowered to the excavation eighty-two feet below. It was a delight to note Mr. Lhévinne's interest. He eagerly asked questions about the dimensions of the great engineering work and gazed enraptured at the startling effect produced by the electric lights reflected in the tiling. How splendid it is to find an artist who, in spite of the fact that he has lived a life of varied experience in many parts of the world, is still as simple and unspoiled as a child.

"The rest of the afternoon was even busier. First Mr. Lhévinne insisted upon an inspection of the new ship *Vaterland*. Then he suggested a hurried trip to Hagenbeck's Zoological Park, where we arrived at four o'clock. 'We must only stay a few minutes,' warned Mrs. Lhévinne, and her husband dutifully assented, but the park with its menagerie proved too great an attraction to slight. From the monkeys' cages to the lion houses we wandered, while Mr. Lhévinne delightedly studied each animal in turn. The baby lions especially caught his fancy, and he finally induced a keeper to lift out two of the soft silky creatures to fondle them. Suddenly we realized that twilight was falling, a fact of which Mrs. Lhévinne excitedly apprised her husband; but much persuasion was needed before he finally was induced to put down the lion cubs and start home. Even then he stopped suddenly and said, 'Wait, we must see the elephants!' Nothing would do but we must hurry over to the elephant house for a peek at the pachyderms.

"We reached the hotel just in time to dress and hurry to the Covent Garden Music Hall, where the concert of the Berlin Philharmonic Orchestra took place. Arthur Nikisch conducted. Lhévinne had never played with him before, nor had he had an opportunity for rehearsal, but the way he performed the Tchaikowsky B Flat Minor Concerto was simply colossal, as the Germans say. Think of a virtuosity big enough to en-

able a man to enjoy a day of skating and then a day of strenuous sight-seeing preceding a concert appearance! Lhévinne is doubly worth while, because he does not live in the world of music alone. He finds interest in everything. I know nothing that has given me greater interest than to watch this pianist first marveling at the Elbe Tunnell, then caressing the baby lions and finally holding back 'to see the elephants'."

COMPLETES 25th SEASON

Narragansett Choral Society Observes Occasion with Special Concert

PROVIDENCE, R. I., May 21.—The Narragansett Choral Society, of Peace Dale, gave a festival concert in Hazard Memorial Hall last evening to celebrate the close of its twenty-fifth season. For the first number, Anderton's "The Wreck of the Hesperus," which was sung at the first concert ever given by the society, December 18, 1899, was chosen. This number, in its simplicity, was in vivid contrast to Elgar's "The Music Makers," which followed later. Between these two chief numbers came a group of songs for contralto sung by Mrs. Viola Van-Orden Berry, and the duet from "La Forza del Destino," by Verdi, sung by Roderick Beaudreau and William Rowse, both Providence singers.

Mrs. Berry also appeared in Saint-Saëns's "O Love Lend Thine Aid," from "Samson and Delilah" besides sustaining the difficult solo part in "The Music Makers." She sang throughout the program with brilliant effect. The solo parts in the Anderton piece were well taken by Mrs. William Pettit, Mr. Beaudreau and Mr. Rowse.

Players from the Boston Festival Orchestra, with Helen E. Peck at the piano, furnished excellent support. The singing of the chorus was of a high order of merit, particularly in the "Music Makers." The concert closed with the singing of two choruses from "Elijah."

Dr. Jules Jordan again gave evidence of his worth as a conductor. A pleasant incident was the presentation by the members of the chorus of a large bust of Beethoven to the trustees of the hall for its adornment. G. F. H.

Serato's Tour to Extend to Pacific Coast Cities

Arrigo Serato, the Italian violinist, who will make a tour of America beginning next Fall, has already been booked by his manager, Annie Friedberg, with many of the principal orchestras of the country, and has now been engaged for a tour of the large cities of the Pacific Coast. He will leave for Denver immediately after his concert with the Cincinnati Symphony Orchestra and will be in the West until Christmas. During a visit to New York, previous to sailing for Europe, Dr. Ernest Kunwald, conductor of the Cincinnati Symphony Or-

chestra, arranged with Miss Friedberg to have Serato play the Beethoven Concerto at the concert with the Cincinnati orchestra. Serato has a high reputation in Europe as an interpreter of Beethoven.

MARIE KAISER CLOSING SECOND CONCERT SEASON

Soprano Has Been Filling Numerous Successful Recital and Festival Engagements in West



Marie Kaiser, Soprano, Who Is Completing Her Second Successful Season in Concert

Marie Kaiser, soprano, who entered the concert field only two years ago, but who has been more than ordinarily successful, is ending her second season with many Spring engagements. Her most recent engagements were included in a Western tour, during which she appeared in Tiffin, O., where she was soloist at the May Festival; Kansas City, Fort Scott, Iola and Coffeyville, Kan., and Hagerstown, Md., where she was soloist in Carl Busch's "King Oluf," which work she studied with the composer. Miss Kaiser has just been booked for the Erie (Pa.) Festival, June 11-12, when she will sing the soprano solos in the "Messiah" and Rossini's "Stabat Mater."

During Miss Kaiser's recent tour, most of the engagements being recitals, she was received with marked favor. Her voice was described by the critics as a soprano of fine quality and wide range and she was praised for her artistic comprehension and dramatic skill. She has been re-engaged in many of these cities as a result of her successes.

ATLANTA HEARS CHORUS OF THOUSAND CHILDREN

Concert a Demonstration of Remarkable Progress Made in Public School Music

ATLANTA, GA., May 15.—Under the direction of Kate Lee Harrison, a thousand girls and boys of Atlanta gave a demonstration of wonderful musical progress among public school children when they sang in concert at the Auditorium, Friday night.

This chorus was composed of children of the eighth grades of Atlanta schools, with a few from the seventh grades assisting. Ethel Byer was accompanist for the concert and was assisted by the violin pupils of Georg F. Lindner.

Atlantans consider it a considerable achievement when a thousand school children display enough love of music to drill patiently for months for such a concert. The children opened the concert with "America." This was followed by such songs as "Welcome to May," "Springtime," "Santa Lucia," "Under the Greenwood Tree," "Cornish May Song," the Kerry Dance, "It Was a Lover and His Lass," with "Dixie" as one of the concluding songs. One of the interesting features of the concert was the unaccompanied singing of "Which Is the Properest Day to Sing?"

Friday's concert was the second annual affair of its kind given here under the direction of Miss Harralson.

In honor of the fortieth annual sessions of the Imperial Council of Shriners, held in Atlanta this week, the Atlanta Music Festival Association gave special organ recitals Monday and Wednesday. The association gave the concerts in order that visiting music lovers might become acquainted with the playing of Edwin Arthur Kraft, city organist, and hear Atlanta's magnificent organ, which is one of the world's largest and finest.

Local music lovers in turn were given rare musical treats in the concerts of the Shriners' Band. On Wednesday the inspiring music of fifty bands, with a total of 500 musicians, playing in unison, was heard at the Shriners' drills at Piedmont Park. The performers included the Highland Pipers of far-off Calgary, bands from Seattle, San Francisco, Florida and many other sections of the nation. The concert was under the direction of Fred Wedemeyer, Atlanta's own bandmaster.

M. M. Leffingwell, violinist, connected with the Southern University of Music, gave a recital at the Jackson Hill Baptist Church, Tuesday night, assisted by Ruby Rogers, a pupil of the University, and Marguerita Carter.

The citizens of Douglas, Ga., have organized a band of fourteen pieces, and are now practicing with a view to giving frequent concerts in the public square during the Summer. L. K. S.

Officers of People's Symphony Concerts

Officers have been elected for the next season of the People's Symphony Concerts in New York as follows: S. Mallet-Prevost, president, succeeding himself; Mrs. John R. MacArthur, vice-president; Albert Strauss, treasurer, and Joseph A. Caras, secretary. The new trustees elected are Mrs. Charles H. Ditson, Mrs. John Greenough, Mrs. S. R. Guggenheim, S. Mallet-Prevost, Edward W. C. Arnold, Franz X. Arens, Mrs. George H. Clements, Mrs. Richard Watson Gilder, Mrs. John R. MacArthur and Albert Strauss.

Gustav Strube to Teach in Peabody Conservatory Summer School

Gustav Strube, the composer and former assistant conductor of the Boston Symphony Orchestra, has accepted the chair of harmony and composition at the Summer School of the Peabody Conservatory of Music, which will be in session for six weeks from July 1 to August 12. Besides teaching harmony and composition Mr. Strube will conduct courses in instrumentation and score-reading.

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CHORAL STRENGTH IN OMAHA'S FESTIVAL

Fine Works by Kelly Choir, Stock Orchestra and Quartet of Its Spring Tour

OMAHA, NEB., May 22.—The sixth annual festival of the Mendelssohn Choir of Omaha, Thomas J. Kelly, conductor, and its fourth annual festival in conjunction with the Chicago Symphony Orchestra was this week brought to a brilliant consummation. Enthusiastic audiences nearly filled the vast auditorium. Of the Mendelssohn Choir it is difficult to write in anything but superlatives. This year it has specialized in unaccompanied work and it has elected to wrestle with many compositions of most intricate harmonic structure—and it has come out victorious. It excels in enunciation, the clearness of which made the printed program unnecessary, and in wonderful pianissimos, while all its work is well balanced and true to the spirit of each composition. Thomas J. Kelly inspires his forces with high musical ideals and indefatigable labor. Also, to the citizens of Omaha belongs much

credit for the support of so large an undertaking.

At the opening of the Monday evening program with the Overture to "Sakuntala" Frederick Stock was welcomed with spontaneous applause. Three gems of choral unaccompanied music were "O Tender Sleep" by Montagu Phillips; "Daybreak," in which Havergal Brian has woven some astonishing harmonies and a quaint, restful old German Minnelied arranged by Brahms. Lambert Murphy sang the "Prayer" from "Le Cid" eloquently and responded to the enthusiasm of the audience with the "Prize Song." The Prelude to Act three of "Natoma" was followed by an unaccompanied double chorus, "Crucifix," by Lotti. The first part of the program was concluded with choruses from the "Elijah" with orchestral accompaniment. In "Behold! God the Lord Passed By" a mighty climax was reached by chorus and orchestra under Mr. Kelly's baton.

"A Capella" Skill

There was an ovation for Bruno Stein-del, when he appeared to play Boellman's Variations Symphoniques, in which he seemed inspired, and after which the audience was satisfied with no less than three encores. The modern French school was heard from in "The Afternoon of a

Faun" of Debussy—this mysterious creature's first appearance in Omaha, I believe. More unaccompanied choral music included a lightly jocular Irish Fairy Song, "The Leprechaun," arranged by Bantock; "Spring" by John E. West, full of most delightful bird calls, and a humorous song, "The Goslings," by Sir Frederick Bridge.

Inez Barbour made her first appearance in Omaha, singing the "Ave Maria" from the "Cross of Fire" by Bruch and making an excellent impression with her clear and pure voice.

Rich Orchestral Feast

The matinee was given over to the orchestra, with Harry Weisbach, violinist, as soloist, giving a brilliant performance of Lalo's Spanish Symphony, followed by three encores. The Overture to Frieschütz, Symphony, No. 2, of Brahms and "The Sorcerer's Apprentice" of Dukas constituted the rich orchestral feast.

In the last concert the choir essayed more unaccompanied work, "Invocation to Night" by Percy Pitt and "Weary Wind of the West" by Elgar, followed by the Chorus of Angels from "Elijah" with the orchestra.

Margaret Keyes made a deep impression with her rich, full voice and musical feeling in "Che faro senza Euridice" from "Orfeo." The Mendelssohn Nocturne and Scherzo from "Midsummer Night's Dream" brought the "Spring Song" for an encore. "Sun and Moon," a striking number by Gretchaninoff, was sung a capella by the choir, as were also "Cargoes" by Gardiner and "Song of the Peddler" by Williams.

"Wotan's Farewell" was stirringly presented by Henri Scott with the orchestra, Mr. Scott doing some big work and confirming the fine impression which he formerly made here. After two of Mr. Stock's orchestrations, the familiar "Liebestraum" of Liszt and "Moment Musical" of Schubert, there was one more unaccompanied number by the choir, the funeral anthem, "How Blest Are They," by Tschaiakowsky. One of the most interesting numbers of the entire festival and perhaps the most stirring was the choral ballad "Joshua," by Modeste Moussorgsky, sung with orchestra, and with a solo delivered effectively by Miss Keyes. It is only to be regretted that this should not have been repeated, for one hearing was not enough. The festival ended with all but real fireworks in the form of Tschai-kowsky's "1812" Overture.

EDITH L. WAGONER.

Criterion Male Quartet in East Orange Concert

EAST ORANGE, N. J., May 19.—For the benefit of the Woman's Society of the Arlington Avenue Presbyterian Church the Criterion Male Quartet of New York, John Young, tenor; Horatio Rench, tenor; George Warren Reardon, baritone, and Donald Chalmers, bass, assisted by Emilie Marie Kuebler, reader, and Winifred Lee Mayhall, pianist, gave a concert on Monday evening, May 18.

The quartet proved itself a worthy ensemble in compositions by Buck, Sprague, Haertel, Protheroe, Donizetti, Herbeck and Vandewater. There were enjoyable solo offerings from the four singers, Mr. Young giving songs by Aylward and Chadwick, Mr. Reardon songs by Kramer, Löhr and Ware, Mr. Rench by Andrews and Tosti, and Mr. Chal-

mers, Spross, Tours, Cook and Löhr. Miss Kuebler read selections from "The School for Scandal." There was much applause throughout the evening, the singers being recalled numerous times after each group.

Milwaukee Society to Devote Efforts to Stock's Concerts

MILWAUKEE, WIS., May 22.—It has been definitely decided by the Milwaukee Musical Society to abandon artists' recitals and devote its entire attention to concerts in which the Chicago Symphony Orchestra is to be the feature. Two series of five concerts each will be given by the Chicago orchestra under direction of the society during the 1914-1915 season, and in each series the society will appear jointly with the orchestra once.

M. N. S.

MARIE STAPLETON MURRAY

THE AMERICAN SOPRANO



Praise from the Press of Saratoga Springs, N. Y., on the occasion of her appearance there in the recent Festival:

SARATOGA SUN

Marie Stapleton Murray, possessing a wonderfully rounded soprano voice, took the part of Leonora in Il Trovatore. The fine quality of her singing; her various changes from soft to high notes, were sung with an expression which in very truth gave the audience a fine conception of the story of the Opera. The singer was given a most gratifying welcome and was loudly applauded at every appearance.

THE SARATOGIAN

Considerable of the solo work fell to Marie Stapleton Murray, the Soprano, who in the part of Leonora sang her way into the hearts of her listeners. Mrs. Murray is one of the best in her profession and her work last night was true to her standard. Particularly worthy of note was her superb rendition of the aria, "The Love My Heart O'erflowing," in the first part.

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"A voice of much beauty and power, which lends itself to strong dramatic utterances."—Boston Daily Advertiser.

"The strong young Irish baritone displayed a voice as mellifluous as a violoncello."—St. Louis Globe.

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Southwestern University Making Rapid Progress in Music

GEORGETOWN, TEX., May 20.—The Southwestern University Glee Club, sixteen voices, has just returned from its annual tour of Texas and closed its season with a concert in the University Auditorium at Georgetown. Prof. Arthur L. Manchester, dean of fine arts of the university, is the director of the club. Professor Manchester has taken hold of musical affairs at the university with vigor and is pushing plans for a new fine arts building, which will contain fifty practice and teaching rooms, two large lecture rooms, an auditorium seating 1,700, with a stage to accommodate a chorus of 300 voices, a three-manual organ and an orchestra of fifty men. Music festivals will be inaugurated next year and a series of concerts by famous visiting artists will also be provided. Among the attractions now listed are the Flonzaley Quartet and Maggie Teyte. The school of music numbers about 200 students and courses of study leading to the degree of Bachelor of Music are offered. Professor Manchester will be remembered as director of the South Atlantic States Music Festival for the last nine years.

Hubbard Opera Talk in Bangor

BANGOR, ME., May 20.—Bangor music-lovers were extremely fortunate on Monday evening, May 18, in listening to W. H. Hubbard, of the Boston Opera Company staff, in a couple of his opera talks. The Memorial Parlors were almost filled with opera lovers, teachers and students, who listened pleasurably to his charming recital of "Madama Butterfly" and "The Secret of Suzanne." Mr. Hubbard was ably assisted at the pianoforte by Floyd Baxter. Mr. Baxter is a Bangor resident, and it was under his management that the talk was given.

Good Work by College Orchestra

RALEIGH, N. C., May 25.—The Meredith College Orchestra, Gustav Hagedorn, conductor, recently presented a splendid program in the college auditorium. Works by Haydn, Thomas, Grieg, Bizet and Rubinstein were played with delightful spirit and precision, revealing work of a character rarely discovered in amateur organizations. A large audience attended the concert.

OTILLIE SCHILLIG IN A RECITAL OF SONGS

Pupil of Mme. Remenyi Appears to Advantage at the Von Ende School of Music

Regardless of the sultry weather an audience of imposing size assembled at the Von Ende School of Music last Saturday evening. Ottilie Schillig, the young soprano, and pupil of Adrienne Remenyi, whose song recital on this occasion proved so strongly magnetic, has rarely been heard to better advantage. She possesses a pleasing personality, finished style and a voice of limpid purity; moreover her interpretations are invariably intelligent.

Among the va-



Ottilie Schillig



Adrienne Remenyi

rious numbers on Miss Schillig's program two songs call for more than a passing mention. Intensely devotional in character, yet conceived quite differently are César Franck's "Panis Angelicus" and Hans van den Burg's "Adore Te," which was accompanied by the composer. The first is ethereal in its aloofness from things terrestrial—the latter is a song of the earth, pulsing and human, a Catholic peasant communing. Miss Schillig sang both works commendably. Hugo Wolf's

ecstatic "Er Ist's" and Hummel's "Hallelujah" were given with fine abandon and in her groups of French and English songs the soprano pleased especially with Huë's "J'ai Pleuré en Rêve" and MacFayden's "Inter Nos."

Elise Conrad, a member of the faculty, assisted the singer, playing piano works by Stojowski, Paderewski, Liszt and Chopin. Mr. Stojowski's "Chant d'Amour" and quaint "Amourette de Pierrot" called forth great enthusiasm and were well played.

On Wednesday evening, May 20, another member of the faculty, Alfred Ilma, basso, was heard in joint recital with Maurice Lichtmann, pianist. Their program was both unusual and enjoyable, including a sonata by Godowsky and several infrequently heard songs for basso.

B. R.

CHORUS OF TRAINED NURSES

Glee Club as Diversion at Milwaukee's Trinity Training School

MILWAUKEE, WIS., May 24.—Ills and pills, lotions and potions were forgotten for a time at Trinity Hospital on Friday evening, May 22, when the Nurses' Glee Club of Trinity Training School, the most recent addition to Milwaukee's long list of choral societies, made its first public appearance, presenting a fine program of folksongs and the lighter class of music at Gesu Auditorium. The proceeds will be devoted to the Trinity Home for Nurses.

Thirty white-capped nurses composed the chorus, which only recently was formed as a permanent organization by Elizabeth Casey, superintendent of the training school, as a means of diversion and amusement for her charges, as well as for the elevating and refining influences incident to the study of music.

M. N. S.

New York Appearances of Mme. Kranich

A young artist who has been heard frequently in New York of late is Marta Kranich, the young soprano. As soloist with the Rainy Day and Harmony Clubs Mme. Kranich won the approval of her auditors and she recently presented a splendid program at an entertainment among whose guests were Mrs. and the Misses Wilson. The soprano's voice is well known to the congregation of Temple Beth-el.

MUSICIANS' SUMMER COLONY IN CALIFORNIA

Several Celebrities Plan to Occupy Their Cottages in Picturesque Grossmont

SAN DIEGO, CAL., May 16.—Evidence now points to Grossmont as a Summer colony of the musically inclined. With Mme. Schumann-Heink's big ten-room "cottage" and Carrie Jacobs-Bond's retreat as a nucleus, the presence of many celebrities is expected.

Havrah Hubbard, lecturer for the past two seasons for the Boston Opera House, is planning to occupy his bungalow on Grossmont for a couple of months this Summer. Hung on one side of the mountain, the front yard of Ledgehome is composed of two enormous slabs of granite. In the crevice between a flight of stone steps leads to the lichen-colored house.

Chesley Mills won a big step in his musical progress in San Diego when his Popular Symphony Orchestra made its first appearance. Now he has again won a success, for his band made its first appearance Sunday at Wonderland Park, where it is to be the official dispenser of music more or less popular.

The Easter concert at the St. Joseph's Catholic Church, under the direction of Paul McCarty, was so successful that it was repeated again last week for the benefit of those who were unable to find seats in the church before.

Calvin B. Cody, professor of music in the teachers' college of Columbia University, New York, addressed the Parent-Teachers' Association recently at the Francis W. Parker School.

Grace Bowers had charge of the musical program at the last meeting of the Pioneer Society. Miss Lillie Hyde, Mrs. Minty, Miss Ethelinda Whittemore and Mrs. L. L. Rowan were the artists participating.

R. B.

Mrs. Murray to Sing at Convention

Owing to her success at the Saratoga Festival on April 28 Marie Stapleton Murray, soprano, has been re-engaged to sing at the closing concert there on June 19 with the Victor Herbert Orchestra. Mrs. Murray is now permanently located in New York. This change of residence was necessitated on account of her increasing concert work in the East.

Mme.

Péroux-Williams

Mezzo Soprano



Photo by Gerlach, Berlin

"A NEW STAR"

DRESDEN: Oct. 21, 1913
Dresdner Neueste Nachrichten
A. Prgr.

"A NEW STAR"

VIENNA: Dec. 8, 1913
Wiener Montags Journal

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—Photo by Mishkin

Jaime Overton

American Violinist

What the critics said of his New York Recital at Aeolian Hall on January 14, 1914

The SUN: "His tone is good, his intonation generally accurate, and his manner unaffected."

The TRIBUNE: "Taken all in all, Mr. Overton's début should be one of good omen."

The GLOBE: "Mr. Overton disclosed

an agreeable tone and much technical accomplishment and played in good taste."

The PRESS: "His finger technique is admirable, his bowing light and elastic, and his intonation exceptionally pure."

Two Comments on his Maine Tour

THE DAILY KENNEBEC (Me.) JOURNAL, Dec. 15, 1913: "Jaime Overton proved himself to be a phenomenal violinist, for the mastery which he possessed over his instrument was little less than wonderful."

THE BANGOR DAILY NEWS, Dec. 22, 1914: "Director Chapman has never

presented at the Festival a violinist of Jaime Overton's calibre, and it would be gratifying if arrangements could be made to include him in the great concerts next October. He (Mr. Overton) plays with a sureness, a virility and a mastery of expression that disarm criticism and transcend reporting."

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RICHMOND JOYOUS OVER ITS MAY FESTIVAL

Characteristic Enthusiasm as
Noted Singers Combine with
Chorus and Orchestra

RICHMOND, VA., May 13.—Memories of the twenty-first festival of the Wednesday Club and the singing of its soloists—Hempel, Gluck, Kline, Homer, Braslau, Amato and Althouse—will remain long with the thousands who attended these concerts in Richmond's great auditorium, Monday and Tuesday, May 11 and 12. In mentioning the artists one must not neglect Richard Hagemann and his fifty men from the Metropolitan.

W. Henry Baker directed the orchestra and club in the opening number—Mendelssohn's "Hymn of Praise," with Alma Gluck, Olive Kline and Paul Althouse as the soloists. As to the chorus, its attack was precise, its release instantaneous and withal Mr. Baker succeeded in lifting, hurrying and swelling it to a fortissimo in most rapid tempo, and in obtaining striking diminuendo effects. Of the soloists Paul Althouse showed himself in a new light. Last year he sang *Rhadames* in "Aida" with much power and considerable beauty of voice; last night he sang the tenor part of the "Hymn of Praise" with a simple dignity, a freedom from affectation and a formed style that followed the best traditions of the oratorio school. There was recall after recall for him.

Alma Gluck came into her own after the cantata was concluded. Freed from the restraint of the oratorio form, she exercised all her irresistibly winning charm upon the captivated house, treating it with whimsical confidence and a sort of delicious audacity that made the big smiling audience open its heart and enfold her in it. She was brilliant vocally in the aria "Biondina" from Mozart's little known comic opera "Seraglio" and the "Casta Diva" from Bellini's "Norma." She gave numerous encores, as was to have been expected from the popular artist.

At the matinee concert on Tuesday the Wagnerites had a regular "fest" in Mr. Hagemann's fine, virile and well balanced readings of "The Flying Dutchman" Overture and the "Good Friday Spell." Olive Kline sang "Elsa's Dream" from "Lohengrin" with a clear, pure and smooth tone, exhibiting a control of the voice remarkable in so young a singer. Later, she sang two "Tristan and Isolde" studies—"Träume" and "Schmerzen"—and sang them beautifully.

Mme. Homer offered an aria from "Rienzi" and "My Heart at Thy Dear Voice" from "Samson and Delilah." After the Liebestod from "Tristan and Isolde" she gave, accompanied by Mr. Hagemann at the piano, one of Mr. Homer's songs, and closed with another great aria with the orchestra. Frieda Hempel, Sophie Braslau and the peerless Amato served as top liners for the finest brilliant concert Tuesday night. Sophie Braslau opened with the aria "Ah, mon Fi" from Meyerbeer's "Le Prophète," in which she showed a luscious voice of amazing volume. Her other numbers were an aria from "La Gioconda" and the "Habenera" from "Carmen." Not even excepting Tetrazzini, has any artist sung "Ah fors e lui" here as Frieda Hempel sang it, for, in spite of Tetrazzini's top notes, she has bad spots in her voice, and Miss Hempel has none. In runs, trills and cadenzas it ripples and flows without a quiver; in sustained passages, it veritably sings itself, so pure and smooth and perfect is its legato. Amato sang last night the Air of *Dapertutto*, from the "Tales of Hoffmann"; the "Largo al Factotum" from "The Barber of Seville," the "Drinking Song" from Ambroise Thomas's "Hamlet" and the Prologue from "Pagliacci," besides several Neapolitan street songs. And with each he grew greater; his noble voice laughed and his face assumed the very mask of comedy as when he raced through the barber's song, or his tones thundered, sonorous and vibrant, and his eyes flashed, as when he pleaded for the

actors in the prologue. He proved himself a great actor and a great singer. The baritone of his day, his reappearance here will long be remembered. The chorus, under Mr. Baker, was most effective in the "Inflammatus" from Rossini's "Stabat Mater," and was warmly applauded for its work in the songs accompanied only by the piano, while the "Vineta" for men's voices, unaccompanied, was exceedingly well done, and the "Dance of the Gnomes" was bright and amusing. G. WATSON JAMES, JR.

Pianist McMullen Makes American Debut

For the final meeting of the season of the New York Theater Club, held at the

Hotel Astor, New York, on May 19, an interesting program has been arranged, including the first public appearance in America of Edouard G. McMullen, a young pianist of seventeen years, who has scored a success in his European concerts. Mr. McMullen displayed much virtuosity in the Chopin B Flat Minor Scherzo, and a ballad, besides several of his own compositions. Florence Austin, violinist, played the *Andante* and *Finale* of the Mendelssohn Violin Concerto with admirable effectiveness, and several shorter compositions, including Musin's "Valse de Concert," Weitzel's "Slumber Song" and Bohm's "The Bee." Henrietta Speke-Seeley, soprano, sang a group of Shakespeare songs artistically.

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SINGER BEGAN CAREER AS FLAUTIST

From Orchestra Player to Light Opera Principal, Story of Helen Heineman

Helen Heineman, soprano, who sang the rôle of *Josephine* in the great production of "Pinafore" at the New York Hippodrome, has a story of more than usual interest back of her success. Over one hundred applicants had been tried for the engagement when Miss Heineman stepped on the stage and began the opening phrase of an aria from "Madama Butterfly." Immediately the musical director and those trying voices became interested and before the aria was finished her representative was negotiating a contract.

Miss Heineman's father was a prominent musician in Philadelphia. A thoroughgoing German, he insisted that she learn some musical instrument, with the result that she studied the flute until she became an excellent player. When she came to New York determined to study voice she found it necessary to make her financial way unaided, and accepted an engagement to play the flute in a small orchestra at eighteen dollars a week. For five years she studied voice with Jacob Massell and her application for the "Pinafore" rôle was the first engagement for which she was permitted to try. Her success immediately raised her from an \$18-a-week flute player to a



Photo by Mishkin

Helen Heineman, Soprano, a Pupil of J. Massell, Who Has Made a Great Success as "Josephine" in "Pinafore"

light opera singer earning \$250 per week.

Her training has been entirely American and has helped to prove in a measure, the fact that success can come backed by training at home. Besides her light opera repertoire she is a concert singer of ability.

ADELE KRAHE SOLOIST

Soprano in Spring Concert Given by Beethoven Männerchor of New York

Mme. Adèle Krahé was the soloist at the Spring concert of the Beethoven Männerchor, one of the prominent German singing societies of New York. The concert was given in the large hall of the Lexington Opera House before a very large audience.

The Männerchor was under the inspiring leadership of Emil Reyl and won new laurels through the sonority and balance of its tonal body, as well as the artistic interpretation of choral numbers of different styles. The program included the "Spring Song," H. Petschke; "Vespers," Beethoven; "The Blackbirds Call," G. Angerer; "The Little Chatterbox," G. Wohlgemuth; "Waltz Song," A. H. Remsen; "Swedish Song," H. Guldard.

Mme. Krahé's coloratura soprano was displayed in all its fine and flexible qualities. She sang with consummate art and rare technical skill. Her first numbers, "Spring Song," by E. Kretschner, and "Zueignung," by Liszt, gave proof of her musical taste and poetical feeling, and the last number, Bruno Huhn's little master song, "In Summer," with the inserted perfect trill on G and A, showed again that she is the mistress of coloratura singing.

Anna Case Delights Gloversville Audience

GLOVERSVILLE, N. Y., May 23.—Expressions of delight were heard on all sides after the benefit concert for the auxiliary of the hospital, given on May 19 in the Armory. One of the principal reasons for the artistic and financial success that attended the event was the presence of Anna Case, the young soprano of the Metropolitan Opera Company. This artist was rapturously applauded after her several numbers, and Salvatore de Stefano, the Italian harpist, who assisted her, also won honors for his masterly playing. The soprano was heard in arias from "La Traviata" and "Louise," and supplemented them with one extra number. A later group of songs included Liza Lehmann's "The Cuckoo," "Little Irish Girl" by Lohr, and Schubert's "Ave Maria," with harp accompaniment.

After these Miss Case was obliged to grant another encore. Alexander Russell played splendid accompaniments for Miss Case, and his "Sacred Fire," as sung by her, was most favorably received.

CLOSING COLUMBUS RECITALS

Alice Nielsen and Frieda Hempel Heard in Much Applauded Performances

COLUMBUS, O., May 15.—The last two artist concerts of the season took place last week, the first, on Monday evening, given by Alice Nielsen, and the second, on Thursday evening, given by Frieda Hempel.

Alice Nielsen is a prime favorite in Columbus. She sang a splendid program in most artistic fashion, adding many extra numbers. Columbus has heard Miss Nielsen in light opera, grand opera, chansons en crinoline and concert programs, and in each of these spheres has found her equally captivating.

Frieda Hempel's recital provided un-mixed delight. This was the last concert in the Women's Music Club series, bringing the season to a triumphant close. As this was one of the very few recitals given in America by Miss Hempel, after the opera season at the Metropolitan, it may be interesting to reproduce the program:

I. Aria from "Magic Flute," Mozart. II. "Du bist die Ruh," Schubert; "Horch, horch, die Lerche," Schubert; "Elfenlied," Wolf; "Ständchen," Strauss. III. Waltz, "Il Bacio," Arditi. IV. "Traum," Grieg; "Wiegenlied," Humperdinck; "Drosselied," D'Albert; "S' Gretel," Pfitzner. V. Aria, "Qui la voce sua suave, I Puritani," Bellini.

The first number was a marvel of coloratura singing, the "Queen of Night" aria from "Magic Flute." Miss Hempel sang it with consummate ease and beauty, as in fact she did her whole program. Nature has been very kind to this artist, giving her abundant grace and beauty in addition to her glorious gift of song. Charles Gilbert Spross was a delight at the piano.

ELLA MAY SMITH.

Boston Tenor in New Church Position

BOSTON, MASS., May 16.—George A. Boynton, a young tenor of the Arthur J. Hubbard vocal studios of this city, has recently received the position of

tenor soloist in the choir at the Central Congregational Church on Newbury street, filling the position there made vacant by the resignation of Arthur Hackett, who has gone to the Second Universalist Church on Columbus avenue. Mr. Boynton has several highly successful concert and oratorio engagements to his credit.

POTSDAM SCHOOL FESTIVAL

Normal Students Hold a Two Days' Concert Series

POTSDAM, N. Y., May 18.—The Normal High School Chorus, Richard M. Tunncliffe, director, held its festival on May 14-15, and disclosed musical attainments of an uncommon order in Sir Arthur Sullivan's cantata "The Golden Legend." This work was given on the second day, enlisting the aid of Mrs. Eleanor Poehler, soprano; Mrs. Margaret Leach, contralto; Charles A. Kaiser, tenor, and Charles Delmont, basso.

The artists acquitted themselves of their duties in admirable fashion and opened the festival with a recital in which the opening number, Cadman's song cycle, "The Morning of the Year," evoked great enthusiasm. The work of the chorus in the cantata deserves creditable mention. Mr. Tunncliffe held his forces well in hand and had evidently been at pains to inculcate the spirit of team work into his young charges. The attendance on both days was encouragingly large.

ORIGINAL MUSIC IN BERMUDA

Songs by Clyde Fogel Presented by Mme. Springer of New York

HAMILTON, BERMUDA, May 16.—A delightful musical evening was given at the Imperial Hotel on Thursday, May 7, when Mme. Amelia Springer, soprano, of New York, who is visiting in Bermuda, sang a recital of the compositions of Clyde van Nuys Fogel. The proprietors of the Imperial, Mr. Fogel and Jean Edouard Muster, issued invitations for the concert and a brilliant audience attended and applauded the singer and composer with unusual enthusiasm.

The works heard were the song cycle "Sœur Adelys," "The Nightingale and the Rose" and "I Kiss'd My Love." The cycle, which has been composed during the time Mr. Fogel has lived in Bermuda, is a serious work, which commanded immediate interest. Modern in harmonic scheme its melodic beauties are also noteworthy and it was received with much applause. The poems both of the cycle and the "I Kiss'd My Love" are by Frederick H. Martens, the gifted American poet.

Proposes Permanent Operatic Organization for Atlanta

ATLANTA, GA., May 21.—Mortimer Wilson, conductor of the Atlanta Philharmonic Orchestra, has started a movement to provide Atlanta with permanent opera. He proposes that the Lyric Theater be turned into an opera house and hopes to introduce the public to "Atlanta opera" with an early presentation of "Pinafore."

At a luncheon to-day the executive board of the Atlanta Musical Association discussed the advisability of an active campaign to increase the association's membership. Although comparatively young, the association, which is headed by Mrs. John M. Slaton, wife of Georgia's Governor, has grown to be an important factor in the musical life of the city. It supports the Philharmonic Orchestra and every year brings to Atlanta a number of distinguished artists. All of its receipts go into a fund to provide musical entertainment and prices are figured on a basis of actual cost.

L. K. S.

Nineteen-Year-Old Chicago Composer in Grand Rapids Recital

GRAND RAPIDS, MICH., May 20.—A sonata recital was given at the St. Cecilia Auditorium Tuesday evening by Leo Sowerby, pianist and composer, of Chicago, and Roderick White, violinist, of Grand Rapids. The interest of the evening centered in Mr. Sowerby's E Minor Sonata, a composition which contains much good material. Mr. Sowerby, who is only nineteen years old, identifies himself with the new school, but not with the ultramodernists.

Another interesting number was Mr. Sowerby's song, "The Full Sea Rolls in Thunder," sung by Mme. Elizabeth Bruce Wikstrom, who exhibited her usual artistry. She was ably supported by Mrs. William Rowe at the piano.

E. H.

BLIND PHILADELPHIA SINGERS IN CONCERT

An Exacting Program Ably Performed—Juvenile Orchestra Gives Pleasure

Bureau of Musical America, Sixteenth and Chestnut Streets, Philadelphia, May 13, 1914.

THE twenty-third annual concert by pupils of the Pennsylvania School for the Blind was given in Horticultural Hall last Tuesday evening, and once more there was an interesting demonstration of the remarkable work that these sightless singers are able to do. Under the efficient direction of Russell King Miller the chorus sang with the utmost precision, an unusual sense of rhythm and with good volume of well-blended tone. Such compositions as Eaton Fanning's "Daybreak," Gounod's "Gallia," Horatio Parker's "Dreaming and His Love," and the "Fair Ellen" of Bruch were given, incidental solos in the Bruch number being sung by George Russell Strauss, baritone, and M. Lucile Mahan, soprano. Miss Mahan, who is a pupil of the school, sang as a solo number an aria from "Jeanne d'Arc," by Tchaikowsky, with admirable ease and expression. Edward Henahan and Arnold Deason, other pupils, gave an exhibition of what may be accomplished in the way of artistic piano playing without the aid of sight. The orchestral part of the concert was supplied by about forty members of the Philadelphia Orchestra, with John K. Witzemann as concertmeister.

The Pennsylvania Boys' and Girls' Orchestra, made up of sixty-five juvenile players, under the direction of John Curtis, Jr., gave pleasure in its first symphony concert in Witherspoon Hall on Tuesday evening, with an ambitious program, which included Schubert's "Unfinished" Symphony as its principal number. The able assisting soloists were Joseph S. McGlynn, tenor; Marie A. Heller, violinist; Carrie Hochlander Brey, pianist, and Florence Adele Wightman, the last named a ten-year-old harpist. Mr. Curtis was presented with an ebony, silver-mounted bâton, the gift of the members of the orchestra.

At the Combs Broad Street Conservatory of Music, on Friday evening, May 7, the last of a highly interesting series of lectures on "The Growth of Music from the Seventeenth to the Nineteenth Century" was given by Hugh A. Clarke, of the University of Pennsylvania and the Conservatory faculty. Illustrations were given by Lillian Ruche, soprano; Virginia Snyder, piano; Edward Strasser and Jacob Garber, violins; William Rahner, cello.

Phillip Hipple has been selected for the important position of tenor in the choir of the First Baptist Church, of which Frederick Maxson is organist and choir-master. Mr. Hipple is a pupil of Edwin Evans, the basso and vocal instructor.

At the annual meeting of the Cantates Chorus, of which Mae Porter is musical director, last Wednesday, the following officers were chosen for the ensuing year: President, Mae Walker; vice-president, Mrs. Clinton Strong; secretary and treasurer, Elizabeth Fudge; assistant secretary, Mrs. Fred Sneller; librarians, May Liddell and Ella Liddell; directors, Mrs. Wilbur Cross, Helen Banning, Mrs. Nan Montgomery and Edna Florence Smith. A bouquet was presented to Edna Florence Smith, the retiring president, as a token of appreciation from the members of the chorus.

The Philadelphia Operatic Society, at its annual election last Wednesday evening, retained Wassili Leps as its musical director for the ensuing year, and elected the following officers: President, S. R. Kirkpatrick; first vice-president, H. A. Jameson; second vice-president, F. G. Ritter; third vice-president, H. M. Upp; general manager, E. V. Coffrain; secretary, W. J. Parker; treasurer, R. D. Stockton; librarian, Lillian Mayer. "Carmen" has been chosen as the next opera to be presented by the society, probably in October.

Ellis Clark Hammann, Philadelphia's distinguished pianist and accompanist, will soon leave for his annual vacation in Europe.

ARTHUR L. TUBBS.

Joseph C. Collings, choirmaster at Christ Church, Bridgeport, Conn., and May G. Woodward, among that city's best pianists, were married at the West Side Church of Christ on Friday morning, May 15.

Arthur Shattuck

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FIRST FESTIVAL OF PITTSBURGH SCHOOLS

Local and Visiting Artists with Russian Symphony and Two Student Choruses

PITTSBURGH, May 25.—The Steel City's first May Festival in the public schools was a success. With the assistance of the Russian Symphony Orchestra and 500 members of the adult chorus of the combined evening schools, the festival came to an end on Friday night with the singing of "Hail, Bright Abode" from "Tannhäuser." In the afternoon the graded school chorus of 600 was heard. The program covered a period of two days the Russian Symphony Orchestra assisting at the second day's concerts and a picked orchestra drawn from the city schools at that of the first day. The entire program was given under the direction of Will Earhart, director of music in the public schools.

On the first day of the concert, the high school chorus was assisted by Mrs. Romaine Smith Russell, soprano, the wife of Dallmyer Russell; Albert Bellingham, tenor; Arthur L. Tebbs, baritone, and Jacob Kwalwasser, pianist. Their solos helped to diversify a most enjoyable program. The orchestra from the schools played unexpectedly well. The accompaniment to Cowen's "The Rose Maiden" showed the orchestra to best advantage. Naturally the chief interest was centered in the work of the public schools and Exposition Hall was jammed the first day with people to hear the concerts. It was in "The Rose Maiden" that the services of Mrs. Russell, Mr. Tebbs and Mr. Bellingham were enlisted. Mr. Bellingham displayed a most excellent voice and smooth tone production. Mr. Tebbs has a remarkably rich voice, his lower tones being exceptionally good. Mrs. Russell has a voice of rare, pleasing quality.

At the concerts in which the Russian Orchestra assisted the soloists heard

were Marie Stoddart, soprano; Brenda Macrea, contralto; Row W. Steele, tenor and James Stanley, bass. Brenda Macrea sang "Voce di donna" from "Gloconda" and the "Onaway, Awake Beloved" from Hiawatha's Wedding Feast by Coleridge-Taylor was sung by Mr. Steele.

The Quartet from "Rigoletto" was one of the most enjoyable things on the program. All of the soloists have excellent voices and met with an enthusiastic reception. Not the least interesting however of the numbers were those of Pittsburgh composers, Stephen C. Foster, whose "My Old Kentucky Home" was arranged for choral singing, and Ethelbert Nevin, with "The Woodpecker" and "The Swing."

The Russian Symphony Orchestra was heard in several numbers among them the Overture to "Mignon" the "Dream" from "Hänsel und Gretel" "Dance of the Hours" and Liszt's Second Rhapsody. The playing of these works was typical of the musicianship of this organization.

The only disappointing feature of the festival was the attendance on Friday night. The concert had guarantors some of them being among Pittsburgh's most prominent musicians. It is almost certain, however, that such concerts will be repeated next year, but the indications are that they may take a more pronounced local aspect. Artistically the event was an unqualified success but not so much so from a financial standpoint. E. C. S.

Lansing Choral Union in Dubois's Cantata

LANSING, MICH., May 23.—Dubois's cantata, "The Seven Last Words of Christ," was presented recently by the Lansing Choral Union, Fred Killeen, director, in the Central Methodist Church. The following artists contributed to make the production an excellent one: Mrs. Roy Moore, soprano; Mrs. J. M. Toy, soprano; Florence Bennett, soprano; Mabel Ferry, violinist; Ray Hamilton, tenor, and R. C. Huston, baritone. A large audience was present. Bruce Hartsuch presided at the organ.

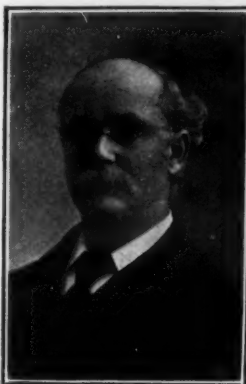
Weldon Hunt, of Boston, Sails for Italy

Weldon Hunt, the Boston teacher of singing, sailed Saturday last on the *König Albert* for Naples, where he will teach until the last of July. He was accompanied by Mrs. Hunt and Katherine Dana, one of his soprano pupils from Boston. At the end of July Mr. and Mrs. Hunt will make an automobile tour of Italy and Switzerland with Mr. Hunt's pupil, Carolina White, the soprano of the Chicago-Philadelphia Opera Company, who has been engaged for performances of "Aida" and "The Jewels of the Madonna" next month in Paris. Beatrice Wheeler, another of Mr. Hunt's successful pupils, will return to the Chicago Opera Company next season.

ANN ARBOR FESTIVAL SHOWS HIGH AIMS

Strong "Messiah" Performance and "Caractacus"—Ovations for Soloists

ANN ARBOR, MICH., May 23.—All last week this city was occupied with its annual May Festival, the big musical event for this section of the country, and this year's affair, the twenty-first, proved to be even more brilliant and interesting than any of its predecessors.



Albert A. Stanley

was completely filled at each performance. It is due to the splendid management of Charles A. Sink, secretary of the University School of Music, that the big crowds were handled in the highly satisfactory manner. Mr. Sink is the business manager of the festival.

No festival in this city would be complete without the presence of the Chicago Symphony Orchestra and its admirable conductor, Frederick Stock, and for the first concert on Wednesday the festival goers were delighted to welcome Alma Gluck, who two years ago won a tremendous success at the festival. Her triumph this year surpassed her previous one and she sang with wonderful beauty of tone, using her voice with a plasticity which delighted the audience. Her "Caro Nome" brought this out quite fully although her voice did not show its fullest perfection until she sang "Casta diva," where the dramatic fibre of her voice showed effectively as well as its best intonation and power. From an interpretative standpoint a distinguishing was Mr. Stock's reading of the Franck Symphony in D Minor. Not less impressive was the Berlioz Overture to "Benvenuto Cellini."

On the second night the chorus of 300 voices under the direction of Prof. Albert A. Stanley gave "The Messiah." Many times has this work been a feature of the festivals, but Mr. Stanley declares that he will never give it again, preferring to have the remembrance of the almost perfect performance given at this time remain always with those who were fortunate enough to hear it. The chorus members, knowing Mr. Stanley's decision, threw themselves into the choruses magnificently.

Henri Scott sang the bass solos and his splendid musicianship again delighted the audience. He was in magnificent voice. Not less admirable was the work of the tenor, Lambert Murphy, whose rich, ringing voice was convincing in every aria. Margaret Keyes appeared to advantage in the contralto solos and Inez Barbour gave with artistic taste the soprano solos.

On Friday afternoon occurred the children's concert, at which a chorus of 400 children picked from the public schools sang Benoit's "Into the World," with good tonal quality and precision of attack. An amusing feature of the concert was the manner in which the children had been trained to respond to the applause. At the signal from Prof. Stanley, who conducted, they all arose and bowed together, presenting a mass of tops of heads to the delighted audience.

Riccardo Martin was the soloist for this concert and created a furore by his singing of "Vesti la giubba" from "Pagliacci." The limitations of the concert stage seemed to hinder him but little and he delivered the lament with great dramatic force. The orchestra gave a rarely beautiful interpretation of Schubert's Unfinished Symphony and a sympathetic treatment of Mendelssohn's "Midsummer Night's Dream."

At the Friday night concert Pasquale Amato was the soloist and he aroused the audience to the same pitch of enthusiasm as he did last year. It seemed impossible for the people to let him go, although he goodnaturedly gave three encores. Amato not only possesses a magnificent voice and has at his instant command all the resources of a perfect artist, but he takes a sincere, whole-hearted delight in his work and in giving pleasure to his audience which makes it a positive pleasure just to watch him. He gave Rossini's "Largo al factotum," a most colorful interpretation, while his "Credo" from "Otello" was vibrant with emotion and poetic feeling.

An interesting feature of the orchestra work was the conductor's own composition, "Festival March and Hymn to Liberty," written in honor of the twentieth anniversary of the founding of the orchestra, which Mr. Stock has led to a height of achievement.

The composer took some of our familiar songs as the thematic material, and the work ended with a setting of the national hymn, with the chorus sang with the orchestra.

As a fitting climax to the concerts came Elgar's "Caractacus," given for the second time in the history of Ann Arbor Festivals. The work of Florence Hinkle, who sang the rôle of *Eigen*, was warmly appreciated, for she sang with a voice of remarkable clarity and sweetness and yet with an abundance of power. Reinald Werrenrath was heard in the part of *Caractacus*, singing with a splendid rich quality of tone and with good dramatic effect. Henri Scott in a triple rôle sang with great poise and skill and Lambert Murphy gave a pleasing interpretation of *Orbin*.

In the afternoon Earl Moore, head of the organ department of the University School of Music, presented the G Minor Fugue by Bach and the Sixth Symphony of Widor. These he executed in brilliant style, displaying an abundance of temperament as well as technical skill. Miss Barbour's voice in the aria "Hear Ye Israel" lent itself well to organ accompaniment, and she sang with great expressiveness. Miss Keyes was so successful in her interpretation of Gluck's "She Is Gone and Gone Forever" that she was recalled and gave Franco Leoni's "Birth of Morn."

At the Saturday night concert Florence Hinkle received a floral offering from Sigma Alpha Iota Sorority, a musical organization of which she is an honorary member. INEZ R. WISDOM.

Dr. FLOYD S. MUCKEY

(Continued from May 23rd)

The vocal teacher must know that all three factors are interfered with. Free swing of the true cords is interfered with by the contraction of the muscles of the false cords producing a weak fundamental and strong overtones. Free motion of the cartilages of the larynx is interfered with by the contraction of any or all of the extrinsic muscles. This interferes with normal tension and proper segmentation of cords and impairs both volume and quality. Full use of resonance space is interfered with by contraction of muscles surrounding cavities of pharynx, mouth and nose. This is particularly true of muscles of soft palate which shut off more than one-half the resonance space impairing volume and quality. Interference destroys the vocal mechanism. The teacher must be able to diagnose and eliminate interference. This is the prime qualification of the vocal teacher without which none should be licensed to teach.

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PHILADELPHIANS IN GILBERT'S "PIRATES"

Savoy Company of Amateur Singers Again Proves Skill in Light Opera

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, May 18, 1914.

THE Savoy Company, Philadelphia's notable amateur light opera organization, which since 1901 has each season produced a Gilbert and Sullivan opera in aid of local charities, gave its annual performance at the Broad Street Theater last Thursday, Friday and Saturday evenings, presenting "The Pirates of Penzance," which had been given by this company also in 1907. In the particular field to which all its energies have been devoted, the organization has met with a success that has made it one of the enduring features of the amusement season in Philadelphia. "The Pirates of Penzance" was given for the benefit of the Children's Aid Society of Pennsylvania and the performance was under the stage direction of Joseph Craig Fox and the musical direction of A. Gordon Mitchell, the excellence of the instrumental part being assured by the engagement of about twenty members of the Philadelphia Orchestra.

The cast included some of the city's most talented amateur singers and

actors. F. Ashby Wallace gave an excellent interpretation of *Richard*, the pirate chief, both vocally and in the ease and authority of his acting, while the part of *Major General Stanley* was done with the skill of a clever comedian by Clarence C. Brinton. Philip Warren Cooke, like Mr. Brinton, a favorite of former seasons, came up to all the requirements of the leading tenor rôle of *Frederick*. Mr. Cooke makes a handsome appearance on the stage, departs himself with ease and grace, and sings fluently in a tenor of good range and volume and sympathetic quality.

The place of Helen Buchanan, who was cast for the prima donna rôle of *Mabel*, was taken at short notice on Thursday evening by May Farley, who had the same rôle with another local organization about a year ago, and who stepped in without a rehearsal and sang and acted with so much charm that she was applauded with enthusiasm. Miss Buchanan, having recovered from an attack of laryngitis, was able to appear on Friday evening, and she at once gained the admiration of her audience. Miss Buchanan has both beauty and talent, and her clear and sweet soprano voice has been well trained.

Other rôles were taken by Helen H. Gillette, who gave a clever interpretation of *Ruth*; G. Plantou Middleton, as *Samuel*; John C. Sims, as *Edward*, and Mary Monroe Decker, Mildred W. Shattuck and Sue M. Heberton, as *Edith*, *Kate* and *Isabel*, respectively. The chorus of thirty-two young women and twenty-nine young men was, as in all of the Savoy productions, a notable and praiseworthy feature, and the operetta was staged and costumed with picturesque effect.

ARTHUR L. TUBBS.

SMALL PUBLIC IN PARIS FOR SYMPHONIC MUSIC

French Orchestras Have Many Good Qualities, Says Damrosch, but Scope Is Limited

Walter Damrosch, conductor of the Symphony Society of New York, returning last week from a short trip abroad, took occasion to explain a cable dispatch which had been flashed to America at the time of his sailing, and which was to the effect that the French were "an unmusical nation." Mr. Damrosch's real statement was that Paris, the French nation's musical center, had but a small public for symphonic music. To an interviewer of the *New York Times* Mr. Damrosch said:

"During the three weeks I spent there there were only two permanent orchestras giving concerts, the Colonne, under Gabriel Pierné, and the Monteux. In Paris there are no substantial orchestras, such as exist in this country. I had a long talk with Pierné and he enlightened me a good deal as to the conditions prevailing in France with regard to music. He told me the only subsidy of any sort that an orchestral organization receives is 15,000 francs (\$3,000) a year, and this carries with it the condition that the orchestra must devote three hours to the performance of works by French composers which have not been heard before.

"The result of putting such works on the program, he told me, is not a happy one, for as soon as a new French composition is announced the Parisians close up their pocketbooks tight and will not buy seats. They do not want to hear experiments, but only the standard works. In other words, it is the same condition which prevails everywhere with regard to new music.

"Another feature is that the orchestras are controlled by the players who compose it, and they exert a considerable influence on the conductor with regard to the program, the soloists to be engaged, and the orchestral members occasionally required to supplement their own number.

"The French orchestras are excellent barring the presence of certain national characteristics not sympathetic to us. The wood-wind instruments are, of course, superb. The strings are also very good, but when it comes to the brass section, nobility of tone and deep sonority are lacking.

"The public for symphonic music is very small in Paris, and outside of Paris there are no symphony orchestras, as far as I know. Pierné told me that he had given twenty-seven symphonic concerts, and he regarded that as large. Yet I myself last season directed at least a hundred. In spite of the fact that none of the French orchestras begins to give the numbers of concerts ours do, the individual players maintain a high technical excellence. That is because of the high standard still maintained by the Conservatoire in its teaching. As far as the dramatic stage goes, audiences are furnished which cannot be excelled anywhere, I suppose, for appreciative understanding of good acting and tasteful diction. That the audiences for instrumental music cannot be as enthusiastically praised is an unfortunate condition."

Raleigh Vocal Students in Concert

RALEIGH, N. C., May 18.—A concert was given at St. Mary's School on Saturday evening, May 16, by the Chorus Class and vocal pupils of R. Blinn Owen.

Mr. Owen has drilled his young women well and presented them in compositions by Nevin, Flaxington Harker, A. Walter Kramer, Wilson, Rubinstein and Spross. The solos were sung by Naomi Barnes, Etta Burt, Evellene Royster, Margaret Thomas and Virginia Lee. The Misses Pritchett, Wright and Williams sang Saint-Saëns's "The Swan." Martha A. Dowd was the accompanist.

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Enormous Houses at Low Prices for Three Concerts—Strong Choral Work

SEATTLE, WASH., May 15.

THE May Festival given by the choruses of the public schools of the city, was held in the Armory a few days ago and again attracted audiences of enormous size. Even with the ad-



David F. Davies, Conductor Seattle High School Festival Chorus

mission considerably lower than last year the receipts for the three performances totaled \$2,000 and hundreds were turned away on Saturday night.

In the program on the first night the High School Festival Chorus of 1,200 under the able direction of David F. Davies, gave a stirring performance of Gounod's "Unfold Ye Portals." Bucalossi's Waltz, "June Song," was sung with fine rhythmic spirit and contrast. The remaining choral numbers included a medley of folk songs arranged by Mr. Davies. A word of praise must be spoken

for Mr. Davies, whose efforts have established a high musical standard for the high schools of the city. The admirable soloists of the evening were Elizabeth Jaques, soprano; John W. Lince, basso, and Jennie Middlevich, violinist.

On the following afternoon the chorus of the Elementary Schools sang under the efficient direction of Lucy K. Cole. The chorus was as large in numbers as the High School chorus and sang with enthusiasm.

Capable soloists were Kathryn Wilson, Clay Harrison, Henry Rosen, Harold Gieser, Fred Smelzer and Pearl Dempsey. The High School Festival Orchestra, Ernest H. Worth, conductor, did good work.

The evening performance was devoted almost entirely to various folk dances and games by classes from the elementary schools. The dances were well executed and afforded a pleasing spectacle. Choral and orchestral numbers and a duet by Pearl Dempsey and Fred Smelzer completed the program.

The recent appearance of the Flonzaley Quartet under the direction of the Ladies' Musical Club was without doubt one of the most impressive concerts heard in Seattle this season. A large audience paid tribute to the players, who gave a finely balanced and wholly delightful program.

C. P.

Flora Hardie in Song Recital

Flora Hardie gave a delightful song recital on Friday evening, May 15, in the Hotel Martha Washington. The contralto, who presented a splendid program, was capably assisted by John Ingram, violinist; Mrs. Ernest Heilig, accompanist, and Frank Howard Warner, composer-accompanist.

New York had previously heard and admired Miss Hardie's singing of Mr. Warner's works. On this occasion her interpretation of "Alone," "Waiting" and "We Two Together," with Mr. Warner at the piano, was replete with an artistry born of intimate knowledge. Among Mr. Ingram's pleasing numbers was César Franck's beautiful and too infrequently heard "Andantino Quietoso." Mrs. Heilig's work at the piano was highly satisfactory.

Musical Contests in Rockford, Ill.

ROCKFORD, ILL., May 18.—As a part of the Rockford Exposition held last week and this, musical contests for the pupils of the public schools have been conducted and have been the occasion of bringing out unusually talented children. There were contests in piano playing, solo singing, violin, choruses of boys and girls and mixed choruses. Master Jean Floberg, a phenomenal boy soprano, was given special awards for solo numbers.

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MUNICH WELCOMES MORENA'S RETURN

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Performs for the "Kinetophone"—A New Piano Concerto by
Zilcher

Munich Bureau of Musical America,
Tengstrasse 33/IV,
May 13, 1914.

THE big hall of the Odeon was filled
last Friday evening for the first ap-
pearance of Berta Morena since her acci-
dent in London last March. During her
engagement at Covent Garden, Mme.
Morena fell and broke her ankle, and
since that time she has been recuper-
ating in Munich. The day following her
recital last week, Mme. Morena left for
London, to finish her opera engagement.

Mme. Morena's program was devoted
entirely to Brahms and Hugo Wolf, of
whose songs she sang two groups each,
including the stirring set of Gypsy Songs
by Brahms. She was in excellent voice
after her enforced rest of two months,
and aroused her audience to heights of
enthusiasm. The acoustics of the Odeon
are not suited to such recitals, and this
condition alone marred the perfect pleas-
ure of the evening.

Marcella Craft sings this evening in
"Madama Butterfly" at the Court Opera.
The big party of American hotel prop-
rietors which is touring Europe is in
Munich at present, and they will attend
in a body. The last of this month Miss
Craft goes to Brunswick for two guest
performances at the Court Opera. Miss
Craft is a great favorite of the Imperial
family in Germany, and will sing in
Brunswick at the special request of the
Kaiser's daughter, the Duchess of Bruns-
wick.

A "Kinetophone" Record

Mme. Charles Cahier had an interest-
ing experience recently in Vienna, when
records were made of several of her
rôles on the "kinetophone," which com-
bines the features of phonograph and
cinematograph. I understand that Mme.
Cahier is the first of the leading singers to
be chosen for this honor.

The concert given under the bâton of
Herman Zilcher last evening was more
interesting in the material than in the
presentation. Like many composers,
Herr Zilcher is not a great conductor,
and even with a better orchestra than
that at his command last night, the
Hener Orchester Verein, it is doubtful
if he could have brought more out of it.
Herr Zilcher's own Piano Concerto in
two movements was pianistically very
well done by a young pupil of the com-
poser, Nora Bedall. In her solos later
from Debussy and Max Reger she
showed admirable training and a very
good sense of shading.

Max Reger, who has been the General
Director of Music at the Meininger
court, will put aside his bâton there on
the first of July, having found his duties
too arduous. He will devote himself
more closely to composition.

A Dancer Hissed

It is seldom that a Munich audience
is stirred to hissing, but the curious
phenomenon of hissing a great favorite
was witnessed here last week at the
dance performance of Clothilde von Derp
and Alexander Sacharoff. Both these

young Munich artists have won a large
place by their consummate art of in-
terpretation, but objection was taken to
one of the Renaissance costumes worn
by Sacharoff, and the applause for that
number was rent with hisses and shrill
whistlings, which resulted at last in a
hand-to-hand scuffle in one part of the
hall.

Frau Aurelia Jaeger, who has founded
the new school for opera in Munich, has
decided to remain here until the first of
July, when she will go to Hallstadt, near
Ischl, in the Tyrol. Eight pupils will
accompany her, three of them members
of various opera companies on the
Continent. Frau Jaeger has many pleas-
ant associations with her villa in Hall-
stadt, not the least of which, she says,
is the Summer when twelve American
girls were with her and found their
stay so delightful. Frau Jaeger has re-
ceived many applications for her school
for next season.

Edwin Hughes has decided to remain
in Munich for the Summer in response
to requests from teachers and advanced
pianists who come over to coach with
him. One request has been received
from Cairo, Egypt. Mr. Hughes is al-
ready engaged for appearances with or-
chestra in Frankfurt and Stuttgart next
season.

Mrs. Beach in Munich

Mrs. Amy Beach has returned to
Munich after a two-months' visit in
Italy. The Winter was a strenuous one
for Mrs. Beach. In Hamburg, Leipsic
and Berlin, she played her own Piano
Concerto in C Sharp Minor, which, as
she says, was a risky undertaking, since
she was a woman and an American,
invading a field of serious composition
not usually entered by women. Every-
where, however, she was most warmly
received. In Hamburg and Leipsic the
program included her symphony as well.

Mrs. Beach has found the Germans
very receptive to American compositions.
She laughed, however, when she read in
one criticism, that her symphony was
based on negro melodies. "I think they
more than half expected to find me black
when I walked out on the platform," she
laughingly exclaimed. Mrs. Beach is
now busily engaged in composition. She
expects to remain in Munich until the
Fall, when it may be that she and Mar-
cella Craft, who are great friends, will
sail for America together.

Marion Relda, the American soprano,
who lives in Munich, is just back from
her highly successful concerts in Stutt-
gart and Wurzburg, where she was ac-
claimed by both public and press in a
hearty manner. Her concerts earlier in
the year, at Ingolstadt and Munich,
which constituted her début in Germany,
were likewise well received, and Miss
Relda is booked not only for return con-
certs in those cities next season, but for
concerts in others of the large German
centers.

Erhard Heyde, the popular concert-
master of the Konzertvereins Orchester
has just signed a contract for another
year in Munich, but he is looking for-
ward eventually to playing in America.

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NOTED CANTOR ENTERS CONCERT FIELD

Bernhard Steinberg Encouraged by Reception Accorded Him Last Season

DOES the exception prove the rule? It is popularly held that cantors are fitted solely for their work in the temple, but may not venture into the domain of concert, recital or oratorio with any hope of artistic success. Nevertheless, at least one cantor has won his spurs in the concert field. Bernhard Steinberg, cantor of the Temple Beth El, New York, expressed the conviction to a representative of *MUSICAL AMERICA* that his voice was so well fitted for concert work that he intended to devote himself more largely to that field in the future.

"I feel that in the past I have not given my voice the attention that it deserves," said the singer. "It's exceptional range, from F to upper G, a stretch of over two octaves, and the full round quality of my lower notes make my voice, I believe, particularly adaptable for oratorio work in which field I intend to specialize."

As soloist at the Heinebund concert in Terrace Garden last winter, Mr. Steinberg's singing of "It Is Enough" from "Elijah" called forth highly favorable comment from the press and he was enthusiastically recalled after his appearance at the concerts given by the *Evening Sun* in Madison Square Garden.

To an already extensive repertory Mr. Steinberg is adding sixty songs, many of which are new to this country. Songs by Lishen, which the bass-baritone introduced at his last recital in Æolian Hall, inspired reviewers to comment upon their merits in no uncertain terms. On that occasion he also sang, with success, several songs dedicated to him by his friend, Dr. Anselm Götzl.

The ambition and energy required to add sixty songs to one's repertory in a single season fairly radiate from Mr. Steinberg's countenance when the subject of oratorios is under discussion. He is convinced that his voice (whose range and quality is undoubtedly unusual), is perfectly fitted for the style which that form of singing demands and the serious thought and study which he has given to oratorios makes his faith in himself readily comprehensible. He works and studies incessantly, entering upon his many duties in a cheerful fashion. When he is not occupied with his work in the temple the singer is engrossed in explaining some technicality to one of his pupils or in studying one of the numer-



—Photo by Mishkin.

Bernhard Steinberg, Cantor of Temple Beth-El, New York

ous Russian songs in manuscript that he receives each season.

The bass-baritone has been heard at private musicales in many of New York's most fashionable homes and is now rapidly being booked for next season. Two prominent orchestras are at present negotiating for Mr. Steinberg's services, although, as yet, he is not at liberty to disclose their names. Three New York recitals in Æolian Hall are among his plans for next season.

BROOKLYN ORCHESTRA HEARD

Æolian Players in Concert, with Miss Gunn and Mr. Steele as Soloists

The Æolian Orchestra of Brooklyn, an excellent amateur organization, of which Grace Bellows is conductor, gave an enjoyable concert at the New York Avenue M. E. Church on Friday evening, May 8. Kathryn Platt Gunn, the popular Brooklyn violinist, and Roy Williams Steele, tenor, were the soloists.

Miss Gunn played Sarasate's "Gypsy Airs" with fine technical equipment and caught the true Magyar spirit in her interpretation, being so ardently applauded that she was obliged to add an encore. Accompanied by J. Ruth King at the piano she offered with success later in the evening Kreisler's "Caprice Viennois," Friml's Canzonetta and the Couperin-Kreisler "La Précieuse." Mr. Steele's numbers were the "Ah! Moon of My Delight," from Lehmann's "Persian Garden," and Campbell-Tipton's "Spirit Flower."

The orchestra was heard to advantage in the Weber "Oberon" Overture, German's "Shepherd's Dance," Schubert's familiar "Moment Musical," a Moszkowski Spanish Dance, pieces by Santelmann and Hofmann, and a Hungarian Dance by Brahms. Miss Bellows showed much taste in her conceptions of the compositions performed and no little skill as a conductor.

Bispham Carries Singing-in-English Propaganda to Los Angeles

LOS ANGELES, May 14.—Judging by the singing and speaking of David Bispham at the Orpheum this week, he is doing a great work in his trans-continental tour for English in song and opera. Mr. Bispham takes as his text the idea that there is nothing bad about English to sing in—except bad English.

No better apostle of good English in song could be found, from the fact that Mr. Bispham is one of the few vocal artists of high standing who really can enunciate the vernacular clearly and who takes the trouble to do so. He maintains that his audiences would think him insane should he address them in several languages in the course of half an hour, instead of talking English to them, and that they have just as much right to question his sanity—or at least his good judgment—if he sings to them in tongues which they do not understand. Mr. Bispham's engagement in Los Angeles has been extended another week, much to the delight of Orpheum patrons.

W. F. G.

NEW WEINGARTNER OPERA

"Cain and Abel" Well Received at Its Première in Darmstadt

Felix Weingartner's new opera, "Cain and Abel," had its première May 17 at the Grand Ducal Court Opera at Darmstadt, Germany, the composer conducting. A dispatch to the *New York Times* says that the critics found the work highly impressive, both musically and dramatically, with ample opportunities for vocal as well as orchestral effects.

The composer's wife, the American prima donna, Lucille Marcel, created the leading feminine rôle, and shared with her husband an enthusiastic ovation after the final curtain.

In special recognition of the new work the Grand Duke has conferred upon its composer the title of "General Music Director."

Josef Stransky, conductor of the New York Philharmonic Orchestra, was among the many distinguished musicians at the première.

25,000 Attend Opening of Baltimore Municipal Concerts

BALTIMORE, May 17.—The City Park Band, under the direction of Daniel Feldman, began the season of municipal concerts this afternoon at Druid Hill Park, an audience of about 25,000 clamoring to hear the auspicious opening. A program, including compositions of Saint-Saëns, Haydn, Beethoven, Wagner and other classic writers, was agreeably played. Director Feldman was given a rousing reception and each number was listened to with utmost attention.

F. C. B.

A delegation of singers and other musical artists just arrived from America attended the première in Paris of Strauss's ballet, "The Legend of Joseph," on May 14, according to reports from the French capital. Among them were Geraldine Farrar, Frances Alda, Mary Garden, Ignace Paderewski, Josef Hofmann and Arturo Toscanini.

HALF-DOZEN CONCERTS IN LOWELL SCHOOL FESTIVAL

Honors for Director Brown as Conductor and Recitalist—Webster and Conradi Win Favor

LOWELL, MASS., May 16.—The annual Spring festival at the Lowell State Normal School was brought to an auspicious close yesterday afternoon when the Glee Club, assisted by Mrs. Robert N. Lister, soprano, of Boston, gave an interesting concert under the musicianly direction of Albert Edmund Brown, instructor of music and English diction at the school.

The opening program on Monday was given by the Knickerbocker Club, of Boston, a male quartet. On Tuesday afternoon Albert Edmund Brown, basso, gave a song recital with Mrs. Brown at the piano and Carl Webster, the Boston cellist, as the assisting artist. Mr. Brown's rich, resonant voice and thoughtful interpretations were highly appreciated. His songs in English made a strong appeal and his artistic delivery merited the emphatic applause accorded them. Mr. Webster was received with much enthusiasm. His artistic playing showed a complete mastery of his instrument.

On Wednesday the Bartlett School Glee Club, assisted by the Olivette Trio, comprising Mary Cooper, violin; Bernice Neale, cello, and Olive Davis, piano, gave the program. The concert of Thursday took the form of a piano recital given by Austin Conradi, the young pianist, with a perfect technical equipment and musical insight. His excellent performance was approved by the capacity house. Special mention should be made of Mr. Conradi's own compositions, "Sleep Time," "Play Time" and "Daybreak," taken from a "Children's Suite." They are full of appealing melody and constructed in good taste.

W. H. L.

Miss Lenon's Boston Recital

BOSTON, May 18.—Julia M. Lenon, soprano, and a pupil of Katherine Lincoln, the New York-Boston vocal teacher, gave a song recital in Faelten Hall, Boston, on May 7.

Miss Lenon presented in a most creditable manner an ambitious program of German, French and English songs, and although but a young singer she displayed marked interpretative powers. Minerva L. Felton was a sympathetic accompanist.

With children as performers, "Every-Soul and the Land of the Sunrise Sea," a mystery play with music, was presented in the Century Lyceum Theater, New York, May 18, for the benefit of the Children's Dramatic League. The play was written and its music composed by the Rev. J. F. X. O'Connor, S. J., and the participants were members of the Children's Dramatic League.



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MUSIC IN THE PAGEANT

End of Present Pageant Form Near—Its Fatal Musical Limitations—Its Metempsychosis—Birth of Form Suitable for Music—Character of Recent Evolution

By ARTHUR FARWELL

In sketching the evolution of the coming form, Community Music-Drama, we have come to that important point where the pageant, as now commonly understood in America, seeks amalgamation with music. The American pageant in its usual present form, a more or less excellent imitation of the now practically defunct English pageant, will not live long. The present wave of enthusiasm for it is due to the fact that it is a new idea to Americans, and particularly to the more important fact that it embodies the democratic principle in art which our nation is seeking, and which is destined to find a future fulfillment among us of which the present pageant can give merely the faintest hint. The present sort of pageant will die in the near future, but not before it has given its essential spirit over into the dual keeping of Poetry and Music, for its further nourishment and uprearing.

It is the limitation of content in the present pageant which will drive it to seek redemption at the hands of the poet. Our communities will soon tire of reviewing their brief histories, even through a medium so initially stimulating. Nor will the crude and inconsequential symbolism which is now incidentally employed to represent the future hopes and aims of the community prove a factor of any effectual redemptive power. The whole scheme of the present pageant must be dumped, root and branch, into the hopper of the imaginative machinery of the dramatic poet,

thence to emerge a new product liberated both as to form and content, though preserved as to its practical applicability to the community and its capacity for community presentation. This "practical applicability" to the community refers both to its ideal and real connection with community concerns, but does not exclude the possibility of a national, instead of a merely local content, nor even of a content of universal significance. For so long as universal considerations are excluded from the community drama, so long will the community restrict its power of self-expression, which, to be complete, must necessarily reach ultimately to the expression of its universal relations. To consider this matter adequately here would lead us too far afield, but it is one which will sooner or later demand attention of the profoundest sort, and which will fundamentally revolutionize the definition of the pageant as it now stands.

The Present Pageant Form

The form of the American community pageant hitherto, if indeed so loose an organism can be properly called a form, has consisted merely of a series of historical "episodes," chronologically sequential, but dramatically disconnected, each episode being a complete little drama or dramatic scene by itself. These "episodes," to the number of some nine or ten, or possibly more, it has been customary to intersperse with a lesser number of "interludes," perhaps four or five, of a symbolistic or allegorical character, carried out by dance and pantomimic action. Among these are numbered the "introduction" and "finale" of the pageant, the latter assembling at its close all the pageant hosts, historical and symbolistic, in an idealistic representation of the character and aims of the community. The historical dramatic scenes, written out in dialogue, together with the analytical descriptions of the symbolistic "interludes," constitute the "book of the pageant."

The historical "episodes" have afforded very little opportunity for the introduction of music, calling only for an occasional march, hymn, or other similar appropriate piece here or there. The "interludes," on the other hand, have given an opportunity for dances of various kinds, *motifs* for allegorical characters, as "Education," "Civilization," etc., and for simple choral singing. The instrumental music has been provided by the wind band, suitably situated.

The accepted mode of producing such a pageant is upon an outdoor stage selected for its possession of several desirable qualities in combination. It must be of suitable natural conformation, with regard both to stage proper and auditorium (though there is much latitude for modification in the latter respect, in the construction of the grandstand), having a desirable background for the stage—usually forest, hillside, water, or a combination of these elements—with advantageous exits, and locations immediately adjoining where the participants may remain hidden when not actually upon the stage. Much heed must be given to the matter of acoustics, and all kinds of experiments must be made with a view to determining the carrying power of the speaking voice from different parts of the stage. This matter is affected to a very considerable extent by the wind, and the direction of the prevailing winds for the season of the year in which the pageant is to be given should be taken into account. The beauty of the natural view from the grandstand, and in particular its *appropriateness*, should be considered. It is needless to say that the size of the stage should be proportioned to the number of participants in the pageant.

Heightening Musical Effect

This description will serve to convey a general idea of the pageant form adopted by American pageant makers; and it was this form that was adopted by William Chauncy Langdon and developed first by himself and in his later pageants in collaboration with myself as composer of the music. This form it has been our aim to bring to its most effective condi-

tion, making it as concrete in its way as the art-forms of drama, symphony or opera in theirs; but in particular it has been our aim to enrich this form through music to the fullest possible extent. To this end the "introduction," "interludes" and "finale" were so constructed as to call for continuous music throughout, this music to follow the action intimately at every point, whether that action consisted of dance, dramatic action, choral or solo song, or a combination of these factors.

For this instrumental music the orchestra, and not the band, was employed, as being the only medium admitting of complete modern musical expression, and with proper acoustical arrangements admirable results have been gained even with orchestras of unduly restricted size, namely, of from about twenty to thirty players, with audiences of from two to ten thousand. These acoustical arrangements consisted of a simple sound-shell of wood for the orchestra, having a floor several feet above the ground, a back about eight feet in height, and a roof slanting upwards from the back at an angle of about forty-five degrees, the sides being open. This form must be modified if a chorus is to be housed with the orchestra.

Music of the Interludes

The musical construction of the several interludes, as indicated, therefore, called for a corresponding number of musical compositions, each of a length similar to that of a symphonic movement, or a little longer. Naturally, it was found that the poetic and dramatic construction of the "interlude" exercised a dominating influence over the musical form, and that if the music were to be given freedom to unfold upon the line of its own proper powers, the "interlude" must be conceived in a manner conforming to the laws of music's nature and development. In short, if the action consisted of a rapid sequence of different dramatic ideas, i. e. of such total difference as to demand a new musical idea for the expression of each and not merely a play of emotional variations upon a single musical theme, and especially if such a sequence did not lead back to its initial idea, then the music would be compelled to assume a choppy and disconnected character, no musical theme having a proper opportunity to expand and manifest its capacities, and thus by a series of jumps the music would be led far afield, and given no opportunity to return to its original theme. Music, to rise to its greatest height must be permitted to cling to its theme until the most that that theme contains can be got out of it. Therefore, such dramatic scenes, realistic or symbolistic, to be intimately wedded with a musical accompaniment throughout, must be so conceived that they depart as little as possible from their central poetic or dramatic idea, that they present very few changes of idea calling for wholly new musical themes, and that the poetic and dramatic ideas presented shall be so grouped and developed as to afford an opportunity for producing a symmetrical musical form.

"The Tides"

A very happy example of this principle is found in the Pageant of Darien, Conn., where Mr. Langdon's scene, "The Tides," presented a large group of dancers representing the tide, who moved up in a dance figure from the water's edge to the center of the pageant stage and back a number of times, each evolution to and fro requiring about two minutes. At each recession of this "tide" a new generation appeared from the opposite side of the field—in succession the Indians, the British soldiers, the Revolutionary soldiers, the people of 1830—to be washed back by the next oncoming tide, the first and last evolutions being by the tide alone, in its sheer

nature-aspect. Here a most admirable opportunity was provided for attaining musical unity together with well balanced diversity. The broadly rhythmic flowing figure accompanying the tide-dance at the outset could easily be maintained throughout, while with the appearance of each successive "generation" an appropriate melody could be made to sound through the tide figure, while even the latter itself could be varied in form as a counterpoint to each new "cantus firmus," returning in the end to its original form.

The "interlude" of "The Birds" in the Pageant of Meriden, N. H., provided equally well for musical unity. Here a man, reminded of the idea of music by hearing the songs of the birds, goes to sleep dreaming of the future of the art of music in a certain academy which is celebrated in the pageant. The *Spirit of Music* enters and calls forth a bird revel, and while the bird-dance proceeds a sort of bird symphony is heard supported on a continuous flux of "dream-chords." Here the central musical idea could be held to throughout, with ample opportunity to develop the "dream-chord" idea in various ways, while gaining variety also through the development of the different bird notes.

"The Classics"

In an "interlude" entitled "The Classics" in the same pageant, the idea of unity was somewhat endangered. In this scene, which represented the salvation of the country-folk from threatening idleness following upon their first agricultural prosperity, by the introduction of classical education, it was necessary to accompany with music a succession of pictures representing the gay entrance of the people, a dance by the allegorical figure of "Idleness," a general dance degenerating into a riot, the entrance of the minister, the successive visions of the Romans and the Hebrews, and the dignified exit of the people. This "interlude" was saved from the choppy musical effect so quickly brought about by a too rapid succession of different musical ideas, by the length of each phase of the "interlude." This was such that each musical idea had time for its own development within itself, and the whole gave the effect of a connected series of complete little compositions having a logical and visible dramatic inter-relation; moreover an effect of rounding out the whole work was obtained by using for the exit of the people the same melody employed for the gay rustic procession at the beginning, but now transformed into a dignified march.

Thus by bringing the imagination of the dramatic author into concurrence with the natural laws of music's unfoldment, it is possible to bring about in such pageant "interludes" a very considerable artistic development of the musical organism, and to this extent to lift the pageant form to a musical significance far above that which it originally possessed. But no sooner is this accomplished than the inherent limitations of musical possibility in this pageant form are encountered; for the bulk of the pageant consists of the unmusical historical episodes, and the dramatist must point out the boundary line and say to the composer, "thus far and no farther." Moreover, this boundary line is rigid and arbitrary, and effects a violent and unnatural separation of the musical and dramatic factors. Meanwhile, however, so happily and successfully has music found both its serviceability and self-fulfilment in the restricted sphere assigned to it, that it has had a foretaste of what might be if it were given full opportunity for self-fulfilment in the direction of community drama. And never can music rest until that self-fulfilment is complete. So at last *MUSIC'S NEED* shatters the pageant, and prepares the way for a true and inevitable Community Music-Drama.

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ST. LOUIS, May 23.—The Symphony Orchestra arrived here last Sunday morning after completing the most successful tour that it has ever had. The orchestra was away two weeks and performed a number of excellent concerts throughout the Gulf Coast country and the success of the tour, both artistically and financially, was very gratifying.

The only performance that was not satisfactory from a financial standpoint was one given in Galveston, Tex., which date was arranged on twenty-four hours' notice after a few over-scrupulous ministers prevented the orchestra from playing in Beaumont, where it had been booked for a matinee and evening performance with a guarantee.

In Dallas, where the organization played at the big Music Festival, it was greeted with an ovation and the work of the accompanying soloists was acclaimed time after time with overwhelming applause.

The annual election took place on Monday evening and showed that the deficit for this season is \$7,501.92 less than that of last season, the total expenditures of the season being \$2,716.42 less than last year. The receipts for the season aggregate about \$4,785.56 more than last year, making a total for the season of \$51,964.17. The subscriptions for the last season were greater than ever before and the Sunday "pop" concerts drew almost capacity houses every time.

James E. Smith, former president of the Business Men's League, was elected president to succeed Hanford Crawford, who has held the position for a number of years. This is looked upon as a very important factor inasmuch as the Business Men's League recently voted its financial and moral support to the orchestra.

Conductor Max Zach was re-engaged and Oliver F. Richards, chairman of the executive committee, said it was the hope of the society to increase the size of the St. Louis Orchestra to compare favorably with the New York Philharmonic and the Boston Symphony orchestras.

No change in the outline of concerts will be made for next year. Six vice-presidents were elected as follows: Mrs. Philip N. Moore, Hanford Crawford, W.

Cables Tell Miss Hempel Her Pet "Pitti" Will Be Restored to Her



Annie Friedberg, the New York Musical Manager, and "Pitti," Frieda Hempel's Pet Dog, Which, Having Been Lost, Will Soon Be Restored to the Prima Donna in Europe

ANNIE FRIEDBERG, manager of musical artists and who has been the personal representative of Frieda Hempel, the prima donna of the Metropolitan the past season, distinguished herself last week and incidentally brought cheer to the heart of Miss Hempel by finding "Pitti," the lost dog. The day before Miss Hempel sailed for Europe, May 16, her pet Florentine Spitz "Pitti" disappeared and she was broken hearted. Two of her other pet dogs had died during the past season and this made the loss of "Pitti" doubly hard.

Immediately Miss Friedberg began

some systematic detective work and she was rewarded by discovering the lost "Pitti" in the store of a dealer in dogs. She was aided in her search for the lost dog by display advertisements in the daily papers.

News of the discovery of "Pitti" was immediately cabled to Miss Hempel, who indicated her joy by return cablegrams. And now "Pitti" is occupying preferred position on the dog's deck aboard the big *Vaterland*. Delbert Loomis, of MUSICAL AMERICA's staff, who had planned to sail on the new ocean liner, was selected by Miss Hempel and Miss Friedberg to restore "Pitti" to the prima donna.

A. McCandless, Hugo A. Koehler, George D. Markham and A. W. Douglas. The executive committee will be selected later.

Following the plan chosen this year, the management allowed the selection of twelve very famous soloists for next season. The list includes Olive Fremstad, formerly of the Metropolitan Opera Company; Fritz Kreisler, Ferruccio Busoni, Maggie Teyte, the young soprano who created such an impression here this season in concert; Josef Lhévinne, Leo Slezak, Olga Samaroff, Ossip Gabrilowitsch, Max Friedberg,

Marie Sundelius, Arrigo Serato, Willy Burmester. Arthur J. Gaines will again manage the orchestra and already has an outlook for a satisfactory Spring tour.

Mr. Zach departed for Boston last Wednesday, where he will join his family and remain a few weeks there and then sail for Europe, where he will travel for several months. H. W. C.

Zoellners Play for Society Audience in Washington

The Zoellner Quartet has just closed its season, its last engagement having been in a private musical at the home of Mr. and Mrs. Larz Anderson in Washington, D. C. Mr. Anderson was at one time Ambassador to Japan and Minister to Belgium and it was in the latter country that the members of the quartet made his acquaintance. Among those present at the Washington musicale were the French Ambassador and Mme. Jusserand, the Austro-Hungarian Ambassador, the German Ambassador, the Belgian Minister and Mme. Havenith, Mrs. Richard H. Townsend, the Misses Patten and others.

New Music Director for North Dakota Agricultural College

FARGO, N. D., May 16.—Bertrand Alan Orr has been elected director of music at the North Dakota Agricultural College, and will assume his duties there September 1, 1914. He was baritone soloist on tour for three seasons with the Chicago Madrigal Club, and has appeared in recital and oratorio in many of the principal cities of the Middle Western States. Mr. Orr has been director and head of the vocal department at the Fargo Conservatory of Music for the past three years.

Concert Tour for Margaret Shirley

Margaret Shirley, lyric soprano, who although very young has had marked success as a soloist at the Municipal Orchestra concerts in Buffalo as well as in various cities in the East, will make a concert tour next season under the management of Annie Friedberg. Miss Shirley studied with Karlton Hackett in Chicago. Later she studied in New York and Europe.

FOOTE NOVELTY BY THE LORING CLUB

**Famous San Francisco Chorus
Gives Final Concert of 34th
Season**

Bureau of Musical America,
San Francisco, 376 Sutter Street,
May 20, 1914.

THE Loring Club, which in thirty-seven years of existence has helped San Francisco grow up to its present state of high musical appreciation, gave the fourth and final concert of its present season last Tuesday evening. Scottish Rite Auditorium was thronged, as is the invariable rule at the Loring concerts.

For men only is the Loring Club, so far as the music-making is concerned, and nowhere except at this club's concerts may San Franciscans regularly hear the attractive compositions written for men's voices. With such a master musician as Wallace A. Sabin for director, the club never fails to give, free of charge to its fortunate guests, as fine a program as is likely to be heard at such a concert anywhere in the country.

Arthur Foote's "Farewell to Summer," written for the Loring Club and dedicated to it, was one of the new works sung last Tuesday night. The composition received an ideal interpretation, and it was received by the well-trained audience (for the Loring Club audiences, with the personnel changed but little from year to year, are cultured to a high degree) with great enthusiasm. Another composition new to San Francisco was A. Herbert Brewer's "Three Mariners." The other numbers were W. Frank Harding's Persian idyll, "Before the Dawn," with tenor solo by Easton Kent and violoncello solo by Silvio Lavatelli, a pupil of Pablo Casals; the Johann Strauss "Wine, Women and Song"; Gerard Francis Cobb's "If Doughty Deed"; Hammond's "Lochinvar," which the club has repeatedly included in its program and with success, and the "Integer vitae" of Horace in the setting by Flemming.

Hugo Mansfeldt, the recognized leader of the Pacific Coast pianists, played to a select audience of invited guests at the beautiful Berkeley home of Stella Howell last night. Miss Howell is one of Mr. Mansfeldt's graduate pupils and president of the young women's society club that was named in honor of the distinguished teacher. About 200 guests listened to the Wednesday evening program, among these being all the music critics of the bay cities.

The Philharmonic Orchestra's opening concert, under the direction of Herman Perlet, attracted an audience of about 4,000 persons last Thursday evening. Although the ten concerts are being given at nominal prices, the financial success of the series seems assured.

The Flonzaley Quartet closed its local engagement on Sunday afternoon. At the mid-week concert the Schönberg composition acted as a sort of musical disturbance of the peace, for the cognoscenti divided into two sections and came near to rioting in the discussion that followed the performance.

THOMAS NUNAN.

Chicago Success of MME. JULIA CLAUSSEN in DIE WALKÜRE

A capable cast that included the great Clausen and the equally great Whitehill as its particular stars. Tedium reigned unrelieved save when Whitehill or Clausen commanded momentary expressions of interest by some passage of particular vocal luster. For that is what the public wants—vocal display.—*Chicago Daily Tribune*.

Without wishing to make invidious comparisons, we would hold up Mr. Whitehill, the Wotan of the cast, and Mme. Clausen, its Brünnhilde, as models to students who aspire to Wagnerian interpretation.—*The Chicago Record-Herald*.

Madame Clausen is a statuesque Brünnhilde and she has just that Norse temperament and the powerful vocal equipment for the rôle of the Valkyrie Brünnhilde. She sang the cry "Ho-ya-to-ho" at a somewhat slower tempo than we are accustomed to hear it, but it was true in pitch and clear, and made a rousing effect.—*Chicago Examiner*.

It is needless to go into the past history, for, regardless of the great artists of other days, we have here now the Brünnhilde of the present in Mme. Clausen, the woman with imagination to picture forth the thing and the gorgeous voice to carry the meaning into the farthest corner of the hall.—*The Chicago Evening Post*.

Julia Clausen, as Brünnhilde, again proved herself to be an incomparable artist, and one that Chicago delights to honor.—*The Music News*.



—Photo by Matsene

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I hope he may "arrive" since he is truly one of the chosen."

(Signed) Joseph Stransky,
Director New York Philharmonic
Society.

April 12th, 1914.

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Carl Friedberg

Triumphs on First Visit to Prague

* * * Then came Carl Friedberg, the pianist, whose name and art were hitherto unknown to Prague audiences. The moment this modest artist appeared, with his striking resemblance to Liszt, one was moved by the hallowed presence of genius—then came the surprise, the revelation. Reviewing all the pianists who have visited Prague, during past and previous seasons, but one sensation is recalled, but one positive greatest one, and he is Carl Friedberg. This alone would not justify to speak about him in terms and expressions unknown to average European assemblies. From the beginning of the recital, when Friedberg touched the piano with his magic fingers, he had conquered. In his first number, "Sarabande," by Rameau-Godowsky, this "wonderman" revealed to us a new music, to which every one listened spellbound and in profound astonishment. He roused his hearers to inspiring spiritual heights. Next came Beethoven, the great test for many. Friedberg began with the "Moonlight" sonata and after his first bars every listener seemed in a trance, unmindful of the fact that he was in a concert hall, as the artist disclosed the glorious regions of his soul; he left an extraordinary impression—no sentimentality of "Moonlight"—but a production of art as if chiseled out of Carrara marble.

Friedberg set a difficult task to show how great an artist he is; he won his hearers from the first and departed amid rising enthusiasm. It was all like blending of a magic lantern. Superfluous to state that Friedberg achieved the most sensational success.

Prague will not forget to come to such a marvelous performance; we must have him again."—*Prager Tageblatt*, March 18, 1914.

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LOS ANGELES SYMPHONY SEASON SATISFACTORY

Deficit Smaller than Anticipated and Prospects for Next Season Are Excellent

LOS ANGELES, May 18.—The report of the managers of the Los Angeles Symphony Orchestra Association shows that the financial outcome of the season has been much better than was expected when the present management took hold of the concerts. The expense of the season for sixteen concerts was in the neighborhood of \$30,000. The guarantee fund was \$18,000, and it was necessary to call on the guarantors for only half of their subscription.

For the coming season there has been sold seventy-five per cent. of as many season tickets as were sold for the whole of last season. This means that the attendance will be increased from fifty to one hundred per cent. next year.

The director of the orchestra, Adolf Tandler, and the business manager, James T. Fitzgerald, will spend the Summer in Europe, leaving the arrangements for next season in the hands of Dr. Norman Bridge, president of the association, and Allen Hancock, its treasurer.

For some time the Gamut Club has planned to honor its leading musical and literary members by the formation of an artistic circle in which club dues are remitted. The board of directors has now established this plan for such members as may be selected at any time and who have been members for one year. The club has grown to about 600 members and the new artistic circle starts with a membership of thirty.

Seldom does a quartet sing or play together for a quarter of a century, but the Euterpean Quartet of Los Angeles is nearing that age. The members are J. P. Dupuy, Fred Nay, Louis Zinamon and Frank Wallace. This club has been active in all projects for the musical good of Los Angeles and on giving its first public concert for six or seven years, at the Gamut Club last week, received a warm welcome. The program was semi-popular and the soloists were Mrs. Maud Bernard, J. P. Dupuy and Will Garroway, pianist.

President Blanchard of the Gamut Club with his wife will tour Europe this Summer. W. F. G.

Florence Austin in New Jersey Concert

Florence Austin, the popular violinist, scored a success at the Spring concert of the Second Reformed Church of Somerville, N. J., on May 12. On this occasion she played the Andante and Finale of the Mendelssohn Concerto, Sarasate's "Gypsy Airs" and shorter pieces by Weitzel and Musin with splendid technical brilliancy and warmth of tone. Edna Rothwell played her accompaniments in a noteworthy manner.

On the same program appeared Rebecca MacKenzie L'Engle, soprano, who made a good impression in songs by Rubinstein, Massenet, an aria from Thomas's "Hamlet" and a group of Scotch songs. Charles Gilbert Spross played a group of solos in a distinguished manner, including the Schütt Paraphrase on Strauss's "Fledermaus," the Schubert-Heller "Die Forelle" and Bartlett's "Valse de Concert."

Many States Represented in Audiences at Bach Festival

BETHLEHEM, PA., May 24.—The sale of single tickets for the Bach Festival to be held at Lehigh University on May 29 and 30 opened Thursday, May 21. The States from which orders have been received up to this time include Pennsylvania, New York, New Jersey, Massachusetts, Connecticut, Maryland, Ohio, Indiana, Illinois, Michigan and Minnesota. Practically every large city east of Chicago will be represented by music-lovers at the festival.

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"His voice is rich in color and sympathetic in quality. He sang the arias with much sonority and dramatic fervidity."—*RECORD-HERALD, CHICAGO, FEBRUARY 15.*

"After Titta Ruffo, Chicago has never heard a better baritone."—*IT. TRIBUNE, APRIL 30.*

"His French songs were delightful."—*DAILY NEWS, CHICAGO, FEBRUARY 15.*

MRS. KING CLARK



A New Concert Artist Who Attracted Great Interest in Berlin During the Past Season

Attains an Extraordinary Success at Her LONDON RECITAL in Bechstein Hall

UNANIMOUS PRAISE OF THE PRESS:

The Morning Post, May 8, 1914—A delicacy of style wholly fascinating was displayed by Madame KING CLARK, an American singer, who made her first appearance in London on Wednesday at Bechstein Hall. It is derived from her perfect control over her voice and her intellectual grasp of her work. The special value of her highly-attractive style is that it does not arise from paucity of means, but from the fact that she is one of the few singers of the day who really know the fundamental principles of their art. She makes use of all gradations of tone of which the vocal organ is capable, and in consequence is able to employ the rarely heard "messa di voce" in its most legitimate form—namely, to mould a phrase and to vary color. As the result of this admirable but exceptional method of voice use there is grace in everything she sings. The cadences of the Eighteenth Century air "My Lovely Cella" written at a time when singing as singing was better understood than it is now, were exquisite; and by the same means the caressing phrases of "Se tu m'ami" were given their full effect. Some of the more lyrical examples of Schumann and Strauss, some French numbers, including Debussy's "Mandoline," which had a fresh appeal in her hands, and some modern American vocal compositions comprised her programme. Madame KING CLARK is a singer who should win cordial approval from the song-loving public.

The Globe, May 7, 1914—It is not likely that the season will bring us many unfamiliar singers who will captivate their hearers as quickly and as surely as did Madame KING CLARK at Bechstein Hall yesterday afternoon. An American mezzo-soprano, she has already won the approval of Berlin audiences by her singing of German Lieder, and when an English-speaking artist can accomplish that, it may be taken for granted that she has little to learn in the way of interpretation. But Madame CLARK has other gifts than insight and earnestness. To begin with, she has a beautiful voice, the warm quality of which is developed perfectly evenly; and in using it, she avoids alike the sins of exaggeration and tepid inefficiency. Her first group contained, besides well-known Italian songs, the dainty Old-English "My Lovely Cella." This latter was charmingly sung. Every word was audible, every note clear and distinct, and every phrase smooth. The song, indeed, could not have been given more artistically; and it was but a type of all Madame CLARK's interpretations. She lacks nothing either in technical skill or musicianly judgment, and is most emphatically a singer to be heard. The accompaniments were played with unerring judgment by Mr. Richard Epstein.

The Times, May 8, 1914—Mrs. KING CLARK'S singing showed good taste as well as excellent vocalization and sustaining power.

The Daily Express, May 7, 1914—Madame KING CLARK is certainly an artistic singer. At the recital she gave yesterday afternoon at Bechstein Hall she sang a group of old-world examples, which included an old Tuscan melody and "My Lovely Cella," with a fastidious appreciation of their chaste beauties.

The Graphic, May 7, 1914—A SINGER WITH CHARM AND SYMPATHY. Madame KING CLARK, who gave a recital at the Bechstein Hall yesterday afternoon is a most agreeable singer. She has a charming personality, a great power of sympathetic interpretation, and sweet and sympathetic tone. She was at her best in a group of French songs which included the favorite "Mandoline" of Debussy.

The Telegraph, May 7, 1914—Madame KING CLARK proved herself as a singer of considerable accomplishment. Her mezzo-soprano voice is of sympathetic quality and sufficient volume, her mezzo-voice singing was often beautiful, as, for instance, in "Der Nussbaum," while there was considerable charm, too, in her treatment, in the same Schumann group, of "Du bist wie eine Blume," in which the perfect smoothness of production was matched by the clarity of tone. On the French side of her programme Madame KING CLARK sang Chausson's "Le temps des Lilas" and Debussy's "Mandoline" and "Romance." Of the last two named the former was sung with particular skill and effect, and had to be repeated.

The Standard, May 7, 1914—Madame KING CLARK has a rich, warm voice which covers a wide range of emotional expression. In the old-world songs she sang delightfully and with a sure sense of style. Pergolesi's "Se tu m'ami" was perhaps her best effort, but Schindler's arrangement of the Tuscan air "La Colomba" was a good second.

Madame KING CLARK has a keen appreciation of the aesthetics of her art, it was a relief to hear an artist who does not exaggerate the emotional appeal of her subjects.

Daily Mail, May 7, 1914—A cultivated American singer, Mrs. KING CLARK, made a first appearance yesterday at Bechstein Hall. Her voice has become a responsive instrument. Her experienced and sympathetic handling of some French songs was, in particular, agreeable, and Debussy's "Mandoline" was encored.

SOLE DIRECTION

M. H. HANSON, 437 Fifth Avenue, NEW YORK

LOCAL SINGERS IN KANSAS CITY OPERA

"Aida", the Feature of Fourth Season, Given by Conservatory of Music

KANSAS CITY, Mo., May 21.—The fourth annual season of opera in English by the Kansas City Grand Opera Company of the Conservatory of Music was given last week in the Orpheum Theater. Ottley Cranston and Louie Collier Cranston, who are the heads of the vocal department of the conservatory, organized the opera company from members of their classes and have directed the rehearsals during the Winter. They are to be congratulated upon the excellent performances which were given of "Aida," which was sung by the company for the first time this year. "Carmen," "Cavalleria Rusticana" and "Pagliacci." With the exception of Mr. Cranston, who sang *Amonasro* in "Aida," Mrs. Cranston and Grace Doxsee, who alternated as "Aida" in the four performances, and Henri Barron, who sang *Rhadames*, all the members of the cast were pupils of the Conservatory.

Elizabeth Van Claster, Iras Wilson and Arline Black sang *Amneris*, J. J. Wilde sang *Ramfis* and Ralph Page the *King*. The chorus, which numbered a hundred voices, showed splendid training and the entire production would have

done credit to a professional company. John Arcella as conductor was thoroughly efficient.

On Sunday afternoon the Symphony Orchestra of the Conservatory gave a concert under the direction of Francois Baucher, head of the violin department.

Sokon Robinson, pianist, a pupil of Mrs. Carl Busch, gave a most enjoyable recital on Tuesday evening in Morton's Hall. This young man is gifted with musicianly discernment and has attained a surprisingly facile technic. His reading of Grieg's Sonata, op. 7, would have done credit to one of maturer years. Madge Murphy, violinist; David Grosch, baritone, and Clara Blakeslee, accompanist, assisted.

Edward Kreiser played his 183d organ recital in the Independence Boulevard Christian Church last Sunday. The program was entirely Wagnerian. Joseph Farrell sang Pagner's address from "Die Meistersinger."

Mrs. Leslie Baird, contralto, gave the third musicale in a series last Thursday evening, assisted by Mrs. John Worley. Among other selections Cadman's new Cycle, "From Wigwam and Tepee," was beautifully sung. M. R. M.

PLAYS BEFORE MORE THAN 100,000 IN ONE SEASON

Max Jacobs, Violinist, Has Unique Record—Prominent in Public School Concerts

Playing before more than 100,000 persons in a single musical season is a record that few artists achieve. This year Max Jacobs, the New York violinist, has done so. He has appeared in more than one hundred concerts, both as soloist and in ensemble. The series of New York concerts given by his quartet, the Max Jacobs String Quartet,



Photo by Vajana

Max Jacobs, New York Violinist

have added to the prestige of this organization. Mr. Jacobs also figured prominently this Winter in the concerts given in the New York public schools under the auspices of the Board of Education and in the concerts for which several prominent daily newspapers stood sponsor.

New this season is his activity as conductor of the International Art Society

HARPIST AND SOPRANO WED



—Photo by Mishkin.

Carlos Salzedo, the Eminent French Harpist and His Wife (née Viola Gramm) Photographed the Day After Their Marriage

A MUSICAL romance resulted recently in the wedding of Carlos Salzedo, the French harpist, and Viola Gramm, the soprano, who were married in the Carnegie Hall studios of Mr. Salzedo. Miss Gramm is a member of a widely known New York musical family

and has sung considerably both in private and public. The day after their marriage the couple sailed abroad and are now in London, where they are giving recitals. They will be heard in America next season in joint-recitals under the management of Fred O. Renard, of New York City.

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"Has legitimate claims to greatness"
—P. V. R. Key in N. Y. World

TENOR

PAUL REIMERS

"An artist of refinement"
—N. Y. Evening Post

'CELLIST

SARA GUROWITSCH

"An artist of the foremost rank"
—London Daily Telegraph

HARPIST

SALVATORE de STEFANO

"An Artist of great ability"
—New York Sun

SOPRANO

GRETA TORPADIE

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Orchestra, an amateur organization of fifty young players who have done excellent work under his baton. Mr. Jacobs has added a large list of compositions to his repertoire this year so that it now includes practically all the standard violin works and numerous modern pieces, such as the Kreisler and Burmester arrangements, some of Zimbalist's original compositions, Rawlins L. Cottenet's "Chanson Meditation," Albert Spalding's Andantino, André Benoist's Mazurka and numerous others.

During the Summer Mr. Jacobs will make a two weeks' visit to Newport, where with Mr. and Mrs. Murray Anderson, classic dancers, he will be heard in programs illustrating the development of the classic dance and its relation to violin literature.

TARRYTOWN CHORAL CONCERT

Interesting Program by Washington Irving High School Singers

TARRYTOWN, N. Y., May 23.—With Mildred Graham Reardon, soprano; George Warren Reardon, baritone; George Oscar Bowen, tenor, and Iona See, pianist, assisted by a New York orchestra, Carl Engel, concertmaster, C. Earl Dinsmore presented an excellent performance at the third annual concert of the Washington Irving High School Chorus on Friday evening, May 22.

Devoting the first half of the evening to miscellaneous numbers, Mrs. Reardon scored heavily in the "Dich theure Halle" aria from "Tannhäuser," music well suited to her brilliant voice. Mr. Reardon won rousing applause for his singing of Kramer's "Allah" and Orlando Morgan's "Robin Goodfellow." The

orchestra opened the concert with the Weber "Freischütz" Overture.

Coleridge-Taylor's "Scenes from the Song of Hiawatha" was the choral work chosen for the occasion, the first two parts, "Hiawatha's Wedding Feast" and "The Death of Minnehaha" being heard. In the presentation of the work Mr. Dinsmore held his forces well in hand and obtained some splendid effects. The soloists were efficient in their work and the audience enthusiastic in its demonstrations of approval.

MARIA BARRIENTOS HERE

Celebrated Soprano Stops on Her Way from Havana to Paris

Maria Barrientos, the celebrated operatic soprano, who has been engaged as one of the leading singers for the next season of the Chicago-Philadelphia Opera Company, arrived in New York this week and made her temporary home at the Hotel Seville. She was served with an order of attachment obtained by Oscar Hammerstein in connection with the deposit of \$8,000 made by the impresario in Paris when he engaged her for his New York season. As the New York season did not materialize Mme. Barrientos, so Mr. Hammerstein declares, claimed the deposit and it was on this ground that he began his action before Supreme Court Justice Blanchard.

Mme. Barrientos stopped in New York on her way from Havana, where she has been winning triumphs, to Paris.

Andreas Dipel has engaged Myrta K. Gilkinson for his opera comique company. Miss Gilkinson, formerly of Ohio, on the concert stage last fall and lately has appeared in the light operas, "Maids of Athens" and "Sari."

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SORRENTINO

THE ITALIAN TENOR OF CONCERT FAME

MAKES ENORMOUS SUCCESS AS SOLOIST at inauguration of EASTON SYMPHONY ORCHESTRA on May 20. Easton Argus: "The organization was most fortunate in having as Soloist, UMBERTO SORRENTINO, who sang the aria from 'Bohème' (Puccini) with great feeling and beauty of tone. * * * He was compelled to add encore numbers and achieved great success"

SEASON 1914-15

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PRIZE MEDALS FOR VON ENDE STUDENTS

Increased Awards Show Progress of School—Tribute to Mr. Von Ende

Indicative of the steady progress of the Von Ende School of Music was the awarding of prize medals at the school's annual concert on May 25 at the Waldorf-Astoria, New York. While seven medals were awarded at last year's concert, such has been the growth of the school during the present season that there were thirteen awards at these commencement exercises. In addition, there was competition in a new department, history of music.

The prize winners had been picked by a committee of judges comprising several prominent musicians, who, it was announced, had no connection with the school. This committee consisted of Gustave L. Becker, Clarence Dickinson, Henry T. Fleck, Joseph Gahm, Henry Holden Huss, Alfred Ilma, Alexander Lambert, Maurice Lichtmann and Max Liebling. The contestants had performed unseen and their names were not known to the judges.

Winners of the prize medals were the following: Piano department, gold medal, Maximilian Kotlarsky; silver medal, Max Schmalzman; bronze medal, Harold D. Bender; honorable mention, Joyce Albert and Isador Gorn. Singing department, silver medal, Ursula Mellich; bronze medal, Cecile Heller. Violin department, silver medal, Helen Vogel; bronze medal, Jacob Gitnick. Theory department, silver medal, Harold D. Bender; bronze medal, Wilhelmina Niewenhaus. History of music, Hazel Hamilton Ellsworth; honorable mention, Elizabeth Meyer.

Another presentation, which showed the *esprit de corps* of the school, was that of a gold watch, chain and charm, as a token of esteem from the students and faculty to Herwegh von Ende, the progressive director of the school. Both this presentation and that of the medals were made by James Francis Cooke, editor of the *Étude* and president of the Philadelphia Music Teachers' Association. Mr. Cooke called attention to Mr. von Ende's achievement in enrolling a remarkable faculty and an imposing list of students within the three years' existence of his conservatory.

To the students and their friends Mr. Cooke made a brief address, laying down the query: "What is the most important question of the day?" and answering it with "Education," in this particular,

musical education. After citing one class of students, which gains a musical education as an accomplishment, he mentioned the higher value of music study in providing a mental drill. To the business men present he quoted a long list of qualities which music study inculcates, such as industry, accuracy, punctuality, etc. "I should be glad to have you tell me of any other single study which brings out so many good qualities," declared the speaker.

Mr. Cooke supported the propaganda made by John C. Freund, editor of *MUSICAL AMERICA*, that it is unnecessary to send so many of our students abroad for study, as we have just as good facilities for musical education here, and he advanced many of the points which Mr. Freund has been making in his public addresses. Mr. Cooke closed by saying that we need an even larger force of good teachers, and added: "I hope that many of you may win success in this career rather than in that of a virtuoso, to which you now aspire."

Admirable were the concert performances of several of the prize winners and other students, including the following: Thirty-two Variations in C Minor, Beethoven, Max Schmalzman; Aria from Mozart's "Idomeneus," Cecile Heller; "Papillons," Schumann, Harold D. Bender; artistic group of songs in Italian and French, with an encore, Ottilie Schillig; "En Automne," Moszkowski, and "Cracovienne," Paderewski, Joyce Albert; Allegro Moderato of Wieniawski D Minor Concerto, Harold Micklin; *Micaela's* aria from "Carmen," Ursula Mellich and "Blue Danube," Strauss-Schulz-Evler, Maximilian Kotlarsky. Marriott Strickland was the highly efficient accompanist.

K. S. C.

GERMAN RECOGNITION FOR OUR COMPOSERS

Edgar Stillman Kelley's Work Wins Favor in Altenburg's Festival

ALTENBURG, Germany, May 5.—That American composers are gradually winning favor with German audiences was indicated by the ingratiating impression made by two works of Edgar Stillman Kelley in the recent "Musik-Fest" of the Franz Liszt-Gesellschaft at the Royal Hoftheater in Altenburg.

The principal work of Mr. Kelley introduced was his "New England" Symphony. This was received favorably as a worthy work and there was interest in the spirit of the Pilgrims that the German reviewers saw reflected in Mr. Kelley's thematic material. This symphony was given its first German performance in the third concert of the festival. The other work was Mr. Kelley's Quartet in C Major and was approved as performed in the second concert by the Waldemar Meyer Quartet of Berlin, comprising Waldemar Meyer, Berthold Heinze, Kurt Lietzmann and Fritz Becker.

Notable phases of the festival were the friendly interest of His Highness Duke Ernest II, patron of the Gesellschaft, who furnished his ducal Court Theater and the ducal orchestra for the occasion; the conscientious labors of the gifted Hofkapellmeister, Rudolf Gros; the heroic efforts of the orchestra, with its long rehearsals and long programs, and the indomitable courage of the royal court pianist, Frau Martha Remmert, a gifted and favored pupil of Liszt who has been instrumental in founding Liszt Society and bringing it to a brilliant height of achievement.

A statue of Andrew Carnegie is to be unveiled in Dunfermline on June 27 and an ode to Carnegie, composed in honor of the occasion by the musical director of the Carnegie Dunfermline Trust, will be sung by a massed choir of 500 voices.

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CHICAGO OPERA YEAR MAY BE PROLONGED

Supplementary Season of Popular Priced Opera in English Being Considered

Bureau of Musical America, No. 624 Michigan Boulevard, Chicago, May 25, 1914.

RUMORS are constantly floating about regarding the Chicago Grand Opera Company and its plans for next season.

Speculation is rife concerning a possible Spring season of opera in English as supplementary to the regular ten-weeks' seasons.

It is regarded as somewhat strange to lease the Auditorium to an eastern organization such as the Century Opera Company to present popular-priced opera in English after the regular season is over, when the Chicago company could offer a season of performances in English which would be fully as artistic and complete as any that could be brought here, utilizing the chorus, orchestra and many of the principals appearing in the regular season.

It is a scheme which would undoubtedly prove expedient, for better contracts could be made with many of the artists for longer seasons, the chorus could remain intact for a much larger period, and the orchestra, which finds a ten-weeks' season rather short, could obtain more satisfactory terms.

That Chicago opera lovers would hardly expect the same roster of operatic stars in a supplementary popular-priced season as in the regular ten-weeks' season is understood, for many of the more famous singers are engaged for only a specific number of performances and for certain rôles.

There is much to be said in favor of a supplementary season here by our own company rather than another trans-continental tour, even were the financial results more favorable than they were in the season just past.

The policy of presenting opera in English on Saturday nights during the regular season will again be adhered to. Among the new operas to be heard in English will probably be Delibes's "Lakmé."

Earl R. Drake, violinist, gave a recital at the Comedy Theatre yesterday afternoon and presented a program of which the principal numbers were the D Minor Concerto of Wieniawski, and three movements of the "Symphonie Espagnole" by Lalo. He also played a number of old classics by Corelli, Tartini, Nardini and Veracini, and two Spanish Dances by Sarasate.

At the Chicago Little Theater last evening Ruby Davis, the nine-year-old pupil of Alexander Zukowsky, one of the prominent violinists and teachers of the city, gave a recital of taxing proportions, including a sonata by Handel, a prelude and allegro by Pugnani, short pieces by Järnefelt, Schubert, Beethoven and Bach, and by Godard and Ries. Young Davis is an extraordinarily gifted boy, his memory is almost infallible, his musical intuition rare, and his technic has already reached formidable attainments. He has a warm, round tone of musical quality and a style which already shows maturity. Bertha Mandel-

baum supplied the excellent piano accompaniments.

At a concert last evening at the Auditorium for the benefit of the St. Mary's of Nazareth Hospital, several prominent Chicago artists presented an elaborate program. Leon Sametini, violinist, and Rudolph Reuter, pianist, were heard in selections which made most favorable impressions. Rose Lutiger Gannon, the popular contralto, achieved a success with her singing of several solos, and Arthur Middleton, basso; Mrs. Harriet M. Smulski, soprano, and Vera Poppe, violoncellist, also contributed valuable services. Interesting numbers were sung by the Paulist Choristers, under the direction of the Rev. Father William J. Finn.

MAURICE ROSENFELD.

AMATO THRILLS MEMPHIS

Unusual Enthusiasm at Beethoven Club Recital of Noted Baritone

MEMPHIS, TENN., May 22.—The concert season in Memphis was brought to a brilliant close last Tuesday evening with a song recital by Pasquale Amato. The enthusiasm aroused by this wonderful singer was tremendous and unusual, for as the recital progressed the applause was positively stormy. Memphis audiences are usually polite and willing to be entertained, but the crowd which packed the Lyric Theater Tuesday night could not restrain its enthusiasm and repeatedly demanded encores.

Mr. Amato began his program with four Schubert songs, and the dramatic "Doppelgänger" thrilled and fascinated so that one would gladly have listened to an entire evening of Schubert, Schumann and Franz. Then followed the aria of *Boris* and *Varlaam's* song from Moussorgsky's "Boris Godounow," after which the enthusiasm ran riot. The audience stormed, shouts of "bravo" were heard, handkerchiefs were waved and the enthusiasts would not rest until the singer bowed again and again and finally added an encore.

A group of Schumann songs, two eighteenth century Bergerettes, "Largo al Factotum" from the "Barber of Seville," two old Italian songs, "Su queste Rose" and "Che fai tu qui" from the Berlioz "Damnation of Faust" and the "Prologue" to "Pagliacci" completed the program, although the singer was compelled to add several encores. Charles Lurvey was the excellent accompanist. Mr. Amato came under the auspices of the Beethoven Club.

E. T. W.

Operetta "Laiterie de Trianon" Given by Philips Pupils

ROSELLE, N. J., May 25.—The most recent musical event was the presentation of the operetta "Laiterie de Trianon," in costume, by Edith Chapin, soprano, and William Houston, tenor, both of whom are from the studios of Arthur Philips, New York.

Before the operetta Miss Chapin sang a group of old songs, which fitted well into the program, and Mr. Houston gave "Faithful Johnnie" and "Recompense," the latter by Hammond. Miss Chapin is the possessor of a clear lyric soprano with a high register full of color and brilliancy, while Mr. Houston displayed a dramatic tenor voice with good legato and a temperamental style. The art of the two singers was exceptionally well shown in the operetta, which they performed with a style which savored of the operatic stage. They were most heartily received and encored.

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ST. LOUIS WELCOME FOR MARIE CASLOVA

Young Violinist Returns to Her
Native City as Soloist of
Zach Orchestra

ST. LOUIS, May 23.—While the special concert of the St. Louis Symphony Orchestra on Tuesday evening last was nominally given at the behest of the Missouri Bankers' Association, then in session, the Odeon was thrown open to the general public and the concert, for all practical purposes, may be considered the final one of the 1913-1914 season of the orchestra. A soloist who is of St. Louis and yet is new to the city in her maturity of skill was on the program, Marie Caslova, violinist, otherwise known in this, her native place, as Mary McCausland. This was the first appearance of Miss Caslova, after her sojourn abroad and naturally keen interest was shown by the musical public, with the result that a packed house greeted both orchestra and virtuoso.

The orchestra's portion of the program contained the "Mignon" Overture, entr'actes from "Carmen," Weber's "Invitation to the Dance," the Tchaikowsky "Nutcracker Suite" and the prelude to "Meistersinger." Mr. Zach acquitted himself with unusual distinction, evoking round after round of applause.

Miss Caslova offered the Dvorak Concerto in A Minor, displaying a fine technique. Her real triumph of the evening was in the Saint-Saëns "Havanaise," followed by the "Sicilienne et Rigaudon" of Francaeur-Kreisler. The performance was truly in keeping with the best which has been heard here and the young violinist was fairly showered with applause and flowers. As an encore, she gave a Kreisler Valse and here again she presented a masterly reading. Over 2,000 persons heard the program and the verdict was that Miss Caslova in her four years' absence in Berlin, where she studied with Carl Flesch, has achieved a secure position for herself among the rising members of the profession.

The second and last concert of the year by the St. Louis Orchestral Club, composed of eighty amateurs playing under the leadership of Frank Gecks, at the Central High School, brought out an immense crowd on Thursday evening.

The Dvorak "New World" Symphony was given in a manner worthy of more pretentious organizations. Grieg and Bizet were also drawn upon for subjects of exploitation on the program and Mme. Ida Delle Donne, St. Louis Symphony Orchestra harpist, played "Autumn," by the English harpist, Thomas, and, as an encore, a "Spanish Patrol," by Tedeschi. Mme. Delle Donne's work was, as always, given with spirit, individuality and intelligence. The vocal soloist was Virginia Yeakle, whose offerings were songs by Tchaikowsky, Gertrude Sans Souci, Debussy and Spross. Miss Yeakle has a pure tone in the middle register.

Under the direction of John D. Barthel, the Concordia Seminary Students' Chorus gave the twelfth annual concert on Wednesday evening at the Odeon. This chorus is unique, in that it is entirely made up of undergraduate members of the seminary, in whose course a capella singing and other forms of choral work have an important part. Both English and German songs were given, with the Seminary Orchestra of twenty-five pieces, led by Assistant Conductor Frederick F. Fisher of the St. Louis Symphony Orchestra. The chorus gave Gomes's "Martial Hymn," "Trompeter von Sackingen," Nessler, and the "Lost Chord," by Sullivan. The orchestra contributed the Allegro Moderato of Schubert's "Unfinished" Symphony and the Rachmaninoff Prelude. Cellist P. G. Anton gave four effective numbers. The impressive finale was "Der Choral von Leuthen," by Lilbe. H. W. C.

Women's Chorus of Ravenna in Cleveland Concert

CLEVELAND, May 23.—The Friday Musical Club of Ravenna gave a charming concert here last week. An efficient chorus of women, under the direction of Mrs. Walter S. Fouts, of Cleveland, sang Reinecke's "Enchanted Swans," with Lila Robeson, of the Metropolitan Opera Company, and Carmela Cafarelli as soloists. Miss Cafarelli, prominent as a local harpist, appeared on this program as soprano soloist singing the part of *Elfrida* with much musical feeling. A short program of general numbers preceded the cantata and in them Miss Robeson carried off the honors with Saint-

Saëns's aria, "My Heart at Thy Sweet Voice," and six songs by other modern composers, her rich and mellow voice being in fine condition. In the tenderness of songs such as Frank Warner's "Good Night" and Salter's "The Sweet o' the Year," Miss Robeson showed remarkable control of the volume of tone which she possesses and uses with much effect in larger musical works.

ALICE BRADLEY.

TENOR FROM VIENNA STUDIES IN NEW YORK

Another Instance of a Reversal of the
Old Order—Mr. Florio's Successful Pupils

A few years ago when a prominent singer of the Royal Opera in Berlin came to New York to study singing the possibility of a reversal of the old order of migration for musical training was discussed. While this was only an isolated case it was pointed out that as a larger number of celebrated teachers of music came to this country to live they would attract to their studios many singers from Europe.



Elfert Florio

This week another instance of this tendency came to light in the announcement that Mr. Yungman, tenor of the Royal Opera in Vienna, had arrived in New York to study with Elfert Florio, the New York vocal instructor. Mr. Florio will conduct his Summer classes at Asbury Park, N. J., and the Viennese tenor will accompany him there, returning to his duties abroad in the Autumn.

Other prominent pupils of the Florio studios are Mme. Breton Egan, dramatic soprano; Thomas Egan, the Irish tenor who is making a successful concert tour on the Pacific Coast; Nicola Zann, baritone, now singing in opera in Italy; Mme. Hubbard, soprano soloist of the First Methodist Church, Asbury Park, N. J.; Mme. Ella Markell, contralto soloist of the same church; Vincent Sullivan, tenor of "The Rose Maid" company; Paul R. Geddes, baritone and teacher at a conservatory in Toledo, O.; Mrs. L. Durfee, soprano of Toledo; A. Worhle, teacher of Baltimore, Md.; Mme. Weidenhamer, soprano of Bridgeport, Conn., who contemplates making her debut in Europe soon, and many others.

Mr. Florio will teach in New York one day each week during the Summer.

SAILING ON UNIQUE MISSION

Russian Balalaika Orchestra Sends Special Representative to Europe

In order to strengthen the personnel of the Russian Balalaika Orchestra, of which Alexander Kiriloff is conductor, and make it a more efficient organization, Julien Fuhs, as special representative, sails next Tuesday on the *Kaiser Wilhelm* for Russia, where he will seek the best balalaika artists obtainable. It is the purpose to enlarge the company from ten to sixteen players, and to send the orchestra on a concert tour next season with a number of eminent soloists. Abner N. Edelman is managing the concert tours of the organization. He has secured also for the coming season Mme. Jeanne Maubourg, recently of the Metropolitan Opera forces; Mme. Amelie Pardon, French pianist, and Misha Ferenzo, Russian tenor.

Appear in Brooklyn Musicales

Kathryn Platt Gunn, the popular violinist; Umberto Sorrentino, the Italian tenor; Shanna Cumming, soprano, and Irwin Hassell were the artists who provided an interesting musicale at the Hotel Margaret in Brooklyn on Wednesday evening, May 13.

Miss Gunn put to her credit a highly meritorious piece of work with her performance of the *Andante* and *Finale* of the Mendelssohn Concerto and later of two Friml pieces, "Russian Lullaby" and *Canzonetta*. She was much applauded and gave an encore. The "Dream" from Massenet's "Manon" and the "La donna è mobile" from "Rigoletto" were Mr. Sorrentino's offerings and in them he won his audience completely, being obliged to repeat the "Rigoletto" aria three times.

KEENE FESTIVAL HAS TRI-STATE HEARERS

New Hampshire Town Draws Its
Public from Wide Radius—
Fine Concerts

KEENE, N. H., May 22.—The thirteenth Spring festival of the Keene Chorus Club came to an end this evening—the most important and successful festival in the history of the city. Saint-Saëns's "Samson and Delilah" was the work performed, with these soloists: Jeanne Gerville-Réache, *Delilah*; Dan Beddoe, *Samson*; the *High Priest*, Earl Cartwright; *Abimilech*, and an *Old Hebrew*, Willard Flint; three *Philistines*, George H. Hobson, Clinton A. Highland, William Nye, of the Keene Chorus Society. Nelson P. Coffin, the conductor of the Keene Chorus Club, directed the performance. The seats in City Hall were sold out.

Before this festival had commenced the entire seating capacity of the auditorium had been disposed of for the three performances and over 200 persons, including a special trainload of 125 patrons from Northfield, Mass., and vicinity, had to be turned away, since there was no possible accommodation. The people of Keene support their festival, it seems, individually and collectively. Also individuals from many miles around, from Massachusetts and Vermont, as well as New Hampshire, attend these festivals. The management is largely responsible for this. The president of the directors of the Keene Chorus Club, F. F. Holbrook, who superintends all details of management, from the engagement of artists and the arrangement of programs to entertaining the men of the orchestra, is a business man of high standing and a musician of solid acquirements. The board of directors represents all important interests of the city. Business men, professional men, the mayor, individuals who lead in the social life of the city, are present and exert a real influence in the decisions of the body.

The Keene Chorus Club numbers over 230. The orchestra employed is recruited from the orchestra of the Boston Opera House, with four or five additional players from New York City. The able orchestral conductor is Louis Eaton, of Boston. In addition to the soloists mentioned as taking part in the "Samson" performance there were Alice Nielsen, soprano; Mrs. Edith Chapman Gould, soprano; Florence Hersom, contralto; George Rasely, tenor.

The choral work for the opening performance on Thursday night was Cole-ridge-Taylor's "Tale of Old Japan." The soloists were Meses. Gould and Hersom, Messrs. Rasely and Cartwright, Mr. Coffin conducting. The performance, which I did not hear, was highly praised by authoritative persons. Miss Nielsen and Mr. Cartwright were responsible for the second half of the program. Thereby hangs a tale.

Last season Miss Nielsen was expected to sing at this festival and at music festivals in Syracuse, N. Y., and Evansville, Ill. Circumstances conspired to change her plans, so that she sang at Covent Garden with Caruso instead. When Miss Nielsen returned to the United States she wrote each of these festival boards, and asked that she might be allowed to sing for them this season at half her regular fee. Then another big European engagement appeared on the horizon. This time it was Henry Russell's Paris season. Miss Nielsen was looking forward to appearing in the French capital, when, toward the last days of her Boston Opera performances this Spring, a member from Keene told her how much he looked forward to her appearance there this May.

"May!" said Miss Nielsen. "You mean April." "No, May." Miss Nielsen's secretary looked up the date, and it was May—which conflicted with the Paris dates. Miss Nielsen, to her honor be it said, stuck to her original agreements. She said that American audiences had been her firm supporters for many years. Her debt to her audiences in America was too heavy to be paid by failing to keep her promises. She came to Keene prepared to give generously of her best.

Six Nielsen Encores

She brought the orchestral parts of her aria from the second act of "Madama Butterfly" with her from New York, for she had been told that her audiences would ask for encores, and she intended that the encores should be of the right

sort. She sang Arditi's waltz song, with the orchestra, as announced on the program, and then her "Butterfly" aria, as an encore. She sang five songs by Parker, Ronald, Leoni, Brewer and the old English song, "When Love Is Kind." Then she sang five more songs as encores, and when she sang "Comin' Thro' the Rye" she turned about and faced the chorus. Finally she took the soprano solo in Rossini's "Inflammatus," and then the audience was loth to let her go.

Mr. Cartwright was also obliged to respond to an encore after he had sung the "Toreador's Song" from "Carmen."

The soloist with the orchestra on Friday afternoon was Maude Klotz, soprano. She had come from New York in a hurry, because of the fact that Taneli Hurri, tenor of the Finnish Royal Opera, did not understand English very well, and so found himself in Minnesota on the twenty-second, instead of in Keene, N. H. Miss Klotz has a voice of agreeable quality and she was cordially received. Songs in which she was heard to advantage were Rimsky Korsakoff's "Song of India," and "Depuis le Jour," from "Louise," which she sang with the orchestra, and was accompanied admirably by Mr. Eaton and his men.

Mr. Eaton had arranged a program suitable to the size of his orchestra and to a Summer festival day. It contained the "Roi d'Ys" overture of Lalo; three old pieces by Rameau; the adagio and scherzo from Schumann's C Major Symphony; the ballet suite from Massenet's "Le Cid"; Bazzini's "Gavotte," "Sunset," by Victor Herbert, and a "Valse Noble," by Nedbal, for strings, and the Triumphant March of the Boyars, by Halvorsen. Mr. Eaton made the most of his men and his music. The note of the perfunctory was entirely absent. The most careful and loving attention was given to all matters of detail, accent, phrasing, and nuance, but there was also felt balance and coherence and climax in the treatment of even the smaller compositions. The orchestra was a small one, and there had been about two and one-half hours for preparation.

Strong Choral Performance

The "Samson" performance of Friday evening was a fitting climax to the festival. Here Mr. Coffin found an opportunity of which he made much. The chorus sang, not only with intelligence, but with dramatic feeling, with good tonal balance, and with a finely adjusted scale of tonal values. The orchestral performance was given much intelligent attention and many a place in the work of the chorus had a new and interesting effect. Thus the announcement and the conversing of the three Philistines in Act I, sung by Messrs. Hobson, Hyland and Nye, was never so dramatically given in my experience of this work. Mr. Coffin knew his score and his singers well, and had his forces under thorough control. They responded to his wishes with exceptional understanding and enthusiasm. In Boston we are regretting that seasons have passed since last we listened to Mme. Gerville-Réache as *Delilah*. The rich quality of her voice is matched by the dramatic temperament and the art of the singer. The other soloists have been often heard in their parts, and often commended—Mr. Cartwright's sonorous and impressive *High Priest*, Mr. Beddoe's temperamental singing as *Samson*. Mr. Flint's excellent interpretation of two minor parts which he made significant. O. D.

Hilda von Taube Achieves Success in Ottawa Recital

OTTAWA, CAN., May 23.—A large audience greeted Hilda von Taube, pianist, in St. Patrick's Hall on May 18, when this talented young artist (she is but sixteen years of age) presented a taxing program, including a group by Chopin and several Tausig arrangements of compositions by Scarlatti. Especially pleasing were two pieces by Miss von Taube's former master, Leschetizky. Rubinstein's Barcarolle in G Minor was the last number on the printed program, but the pianist was obliged to grant several extras.

Fox-Buonamici Pupils in Recital

BOSTON, May 23.—The recital by the pupils of the Fox-Buonamici School of Pianoforte Playing, given on Monday evening, May 18, in Steinert Hall, this city, was one of the largest attended recitals of the school. The program, a pretentious one, was presented by seventeen pupils, all of whom played with gratifying results. Of special interest was the playing of Moszkowski's "Caprice Espagnole," by Frances Warsove; Chopin's "Fantaisie-Impromptu," by Frances Adelman, and Strauss-Schulz-Evler's "The Beautiful Blue Danube," by Ruth Lavers.



The forty-eighth annual commencement of the Chicago Musical College will be held on June 16.

Earle Ceasero, tenor, was heard in recital in Plainfield, N. J., May 14, assisted by Marguerite Van Zandt and Helen George, pianists, and by Wendell C. Glover, accompanist.

Martha Atwood-Baker, the Boston soprano, gave a pleasing recital of songs before the Women's Club of Wollaston, Mass., on Tuesday afternoon, April 19, assisted by Florence Olney as accompanist.

The annual election of the Morning Musicals of Syracuse, N. Y., resulted in a considerable change from the officers of last year. Mrs. John R. Clancy was re-elected president, however, by practically a unanimous vote.

In a recent musicale of the Monday Musical Club, of Portland, Ore., Mrs. Lulu Dahl Miller, Mrs. Elfrida Holler-Weinstein, Mrs. Rose Coursen Reed and Mrs. Frankie Walker were the soloists, with Florence Jackson accompanist.

Susan Bothrick, soprano soloist of the First Methodist Church in West Roxbury, Mass., and a professional student of Harriet S. Whittier of Boston, was the soloist at a large church convention held in the Old South Church at Portsmouth, N. H., recently.

John B. Miller, a member of the faculty of the Chicago Musical College, has been drafted by the Minneapolis Symphony Orchestra, to sing first tenor rôles on its tour. Leonora Allen, student of the Chicago Musical College, is the soprano with the orchestra.

Among the various numbers that won approval at a recital on May 16, by the pupils of the Faelten Pianoforte School, Boston, was Adam's "Dance of the Gnomes." Helen G. Tracey presented it skilfully. The playing of all the young soloists disclosed praiseworthy training.

Mrs. Anna Groff Bryant, Chicago, Ill., supervisor of the vocal department of St. Joseph's Academy at Green Bay, Wis., gave an illustrated lecture-recital on May 15 at the academy, assisted by Mrs. Lillian Fliemann-MacKinney, lyric soprano.

Helen S. MacPherson, a promising young pupil of Mary G. Reed, of Boston, gave a pianoforte recital in Lowell, Mass., recently. For so young a performer—she is only fifteen years of age—her playing aroused much favorable comment.

William John Hall, organist, recently presented a fine program to an audience of 1,300 people in the First Church of Christ, Scientist, St. Louis. Alfred M. Starck was the assisting soloist, revealing a resonant bass voice in the aria, "It Is Enough" from "Elijah."

Ella Christenson, pianist, and Winfred R. Colton, violinist, gave a joint recital in the chapel of the University of South Dakota. An enthusiastic audience heard the program, which the young artist had carefully prepared. Ella Lokken was an efficient accompanist.

The members of the Professional Woman's League of New York were entertained on May 17 by a lecture on current events and life in Mexico, delivered by Mrs. William Porter Jenkins. The speaker was ably assisted by Eugenie M. Ferrer, the California pianist and singer.

Among professionals playing in Chicago, who are now pursuing studies in the Chicago Musical College, are Billie Burke, William Phinney and Mabel Acker, all actors; Dorothy Dickson, dancer, and Lillian Gresham, a new member of the Chicago Grand Opera Company.

Achsah M. Wentz, a pupil of Ralph Kinder, gave an organ recital on May 12 in the Narberth (Pa.) Presbyterian Church. One of the numbers on her varied program was a fine toccata by Mr. Kinder. Ruth Prescott, soprano, pleased in several songs by American composers.

The first of a series of three evenings of piano music was presented by the pupils of C. Winfield Richmond on May 18, in Steinert Hall, Bangor, Me. A discriminating audience expressed much pleasure in the performance. The dates for the remaining two evenings are May 25 and June 1.

The first annual concert of the Girls' Glee Club of Unionville, Conn., High School was given in the town hall on May 15. Under the direction of Dana Sibley Merriman the work of the chorus showed the results of splendid training. Josephine Simpson was a pleasing soprano soloist.

At the last meeting of the Coterie Musicale, of Portland, Ore., Mrs. Ella Connell Jesse played piano numbers by MacDowell, Campbell-Tipton and Chopin with good technic and interpretations. Hartridge Whipp gave several vocal selections, with Mrs. Leonora Fisher Whipp at the piano.

A moving spirit in bringing music to the children of Mobile, Ala., is Minnie F. Black, the second of whose Children's Carnival Musicales, recently given in the Knights of Columbus Hall, was thoroughly enjoyed by the young folk. "The Doll's Musical Festival," by Mrs. Crosby Adams, was a great success.

Felix Garziglia, pianist, of Washington, D. C., and his wife have departed to spend the Summer in France and Italy. They will go to Paris and motor from that city to the south of France. Most of their time will be spent at the villa of Mr. Garziglia's parents in the mountains overlooking Nice, France.

A pleasing song recital was given recently in Memphis, Tenn., by Zetta Roberts, a promising young soprano of that city. Miss Roberts gave an exacting program including "One Fine Day" from "Madama Butterfly," which she sang with unusual sweetness and beauty of tone. Miss Roberts is studying at present with Jean Johnson, contralto.

James Westley White, the basso-cantante, of Boston, is giving a series of recitals in the South. He appeared recently in Greensboro, N. C., his native place, before one of the most enthusiastic audiences of the season, responding to encores after a long and interesting program.

Samuel B. Dean, of the Stephen Townsend studios, Boston, recently gave a charming recital of songs in the music room of his residence at No. 107 Winthrop Street, Roxbury before a large gathering of fellow students and friends. Mr. Dean was ably assisted by the artistic pianoforte accompanying of Adelina Connell.

A reception and musicale held by the Music Study Club of Palm Beach, Fla., on April 21, in Jefferson Hall, was distinguished by a carefully prepared program which the following artists presented: Mmes. Maule, Da Camara, Chaffin, Beckwith, Doe and Paddison, and the Misses Elliot, Temple, Smith, Rice and Jackson.

A "Gavotte" from the composition of Heinrich Gebhard, the Boston pianist, which was originally composed for the piano, and later orchestrated by Mr. Gebhard, had a conspicuous place on the program of the Boston Symphony Orchestra's "German Night" in the "Pops" series, played on Wednesday evening, May 20.

Carmela Ponzillo, soprano, gave a recital of operatic arias on May 14 in the Auditorium at Meriden, Conn. The young local artist was roundly applauded for her polished work and graciously granted a number of encores. Signor De Crensenzo, tenor, who assisted Miss Ponzillo, won honors for himself with several splendidly sung numbers.

Mrs. Harriet Story Macfarlane, mezzo-contralto, and Archibald C. Jackson, baritone, gave a joint recital on May 6, in the Church of Our Father, Detroit. Cadman's "Sayonara," sung as a duet, was well received and a later group by the same American composer was tastefully presented by Mrs. Macfarlane. Mrs. Lillian Silver was the satisfying accompanist.

Belle McVey Shaw, contralto, gave a song recital on May 15 in the Congregational Church of Simsbury, Conn. A large audience listened with evident enjoyment to her intelligently sung program. Paul Bliss's Indian operetta, "The Feast of the Red Corn," will be given in the Simsbury Casino by the Nurse's Aid Society on the evenings of May 22 and 23.

The piano and musical analysis classes, which were so long a feature of the late Mrs. E. T. Tobey's Summer work at Chautauqua, N. Y., will this season be in charge of Eliza McC. Woods, associate professor of piano at the Peabody Conservatory of Baltimore, and for the last three years assistant of Ernest Hutcheson in the piano department at the Chautauqua Summer School.

The pupils of Fred Killeen were heard recently in a song recital given at the Women's Club House, Lansing, Mich. A well prepared program was offered by Grace Blakeslee, Pauline Royce, Katherine Johnson, Helen Trimble, Margaret Church, Irene Moody, Florence Bennett, Louise Walsworth, Cassandra Burnett, Florence Buckley, Mrs. Zelin Goodell, Oscar Jackson, Cass Baker and Edward Sauve.

Amy Fay was tendered a birthday surprise party by Mrs. De Viro, at her New York residence on May 21. Miss Fay and Miss Margaret Read entertained the guests with several brilliant piano pieces and Mme. Tetedoux Lusk contributed some songs. Miss Fay received a lorgnette chain, the gift of the Women's Philharmonic Society, in recognition of her twelve years of faithful service as president.

Several of the foremost musicians of Portland, Ore., participated in a recent musicale for the benefit of the Patton Home. The program was under the direction of Mrs. Rose Bloch Bauer. Especial praise was bestowed upon the singing of Mrs. Delphine Marx and the piano numbers by Mrs. Beatrice Dierke. The quartets by Mrs. Bauer, Mrs. Marx Norman Hoose and Dom Zan were also popular.

The Wednesday Afternoon Musical Club of New Haven, Conn., held an annual election of officers on May 13 in the home of Mrs. De Vere H. Warner, the vice-president. The following officers were elected: Mrs. George W. Wheeler, president; Mrs. Warner, vice-president; Mrs. Lewis F. Hall, recording secretary; Mrs. Jennie E. Wilcox, corresponding secretary, and Mrs. Charles S. Cole, treasurer.

Alberta Avonelle Sanford, a girl of ten, was the soloist at the Faelten Pianoforte School recital, held in Huntington Chambers Hall, Boston, on Saturday afternoon, May 23. She played the Suite Op. 45 by Reinhold, Solfeggietto by P. E. Bach, Babillarde and "Tour a Cheval" by Raff, "Etude de Style" by Ravina, and the Concerto Op. 45 by Moscheles, with Carl Faelten, director of the school, at the second pianoforte.

Pupils of Jennie Blinn, who is at the same time organist and choirmaster of the First Congregational Church of Topeka, Kan., were heard on May 12 in a song recital. The one-half of the program was taken up by Harriet Ware and Cecil Fanning's cantata, "Sir Oluf." The participants were Mrs. Guy E. Owens, Howard Searle, Catherine Urner, Frank Ripley, Iona Buchanan, Donald Welty, Jennie Steves and Helen Shaver.

St. Mary's Avenue Congregational Church in Omaha, Neb., was the scene of an attractive concert of recent date, in which Mabelle Crawford Welpton, contralto, appeared in two varied groups of songs, which brought into full play her rich and well trained voice. Assisting were Adelyn Wood, pianist, who played some interesting novelties; Eloise Wood

Milliken, pianist, who was heard in the Grieg Concerto in A Minor, and Madge West, violinist.

The Korulimo Choral Society gave its Spring concert in Plainfield, N. J., May 12. The cantata "Rebekah" was given in the first part of the program and the big chorus was assisted by Ruth Sadler, soprano; Robert W. Holden, of Newark, tenor, and Joseph Porter, of Montclair, bass. Tom Daniel, of New York, directed, Alice Whitton was at the piano and Herbert J. Harold at the organ. The second part of the program consisted of miscellaneous numbers.

Cave Thompson, the blind pianist from Chicago, performed before the Wisconsin Conservatory of Music and guests at Milwaukee, on May 21, his program consisting of MacDowell's Sonata Tragica and two groups of pieces by Liszt, Chopin, Brahms and Debussy. Mr. Thompson's positiveness and brilliancy of technic amazed the audience and caused great wonderment that a blind man should be able to execute so remarkably.

The forty-eighth annual Summer series of musical and dramatic matinees by the faculty and students of the Chicago Musical College will begin June 27 and continue throughout the Summer term. Piano, vocal, violin, 'cello and other musical departments, schools of expression, acting, opera and dancing will be represented. Additional interest will be lent by the appearance of the Chicago Musical College Orchestra, under the direction of Karl Reckzeh.

Grace White, a young violinist, gave a recital in the Public Library Building, Sioux City, Ia., on May 18. Her program contained as many as a dozen unfamiliar works. Miss White's first number was the Bruch G Minor Concerto, following which came Cecil Burleigh's "Indian" and "Rocky Mountain" sketches. Her own "Winter" sketches earned well deserved applause from the large audience. Mr. Burleigh is the young artist's teacher at the Morning-side College Conservatory of Music.

Reese Farrington Veatch, baritone, sang with the First Presbyterian Choir in Flint, Mich., in a recent program in which a considerable portion of "The Messiah" was given. Mr. Veatch was in splendid form and sang with excellent dramatic effect. The other solo numbers were by members of the choir. W. R. Waghorne, the organist and choirmaster, presided at the organ, and the performance was in all respects a fine one. This choir, although less than two years old, is regarded as one of the best church choirs in Michigan.

Alexandre de Davidoff, formerly of the Imperial Russian Opera, and director of the Grand Russian Chorus of the Palais du Trocadéro in Paris, was heard in a concert at the Carnegie Chamber Music Hall, New York, on May 27, assisted by Lalla Bright Cannon, soprano; Jean Vincent Cooper, contralto; Irma Knecht, soprano; Arabella Marfield, mezzo-soprano; the Misses Hester, Elfrieda and Mary Madeley Richardson, Manuel Carvalho, basso; J. F. de Jonge, basso; Richard A. Wolf, violinist; Bernard Woolff, tenor, and Mr. Sternhagen, baritone.

The annual vocal recitals by the students of the College of Fine Arts, Syracuse, N. Y., last week brought out some exceptionally good works. Worthy of special mention were Mrs. Purington, soprano; Harry Wisehoon, tenor, and Leora McChesney, contralto, pupils of Professor Butler; Marguerite Hull, soprano, and Charles Ballard, baritone, pupils of Professor Billin; Louise Boedtker and Helen Riddell, sopranos, pupils of Professor Belle Brewster; Marion McCoy, contralto, pupil of Clara Drew; Anna Ide and Elizabeth Smith, sopranos; Laurabelle Porter, contralto, and Irene Trautman, soprano, pupils of Prof. Laura Van Kuran.

The women's chorus of the College of Fine Arts, Syracuse, N. Y., under the able direction of Dr. William Berwald, gave its final concert of the season a short time ago. The works sung were "Alice Brand," Horatio Parker; "The Fate of Princess Kijo," Hadley; "Across the Fields to Anne," Clough-Leigher. The soloists for "Alice Brand" were Prof. Laura Van Kuran, soprano; Clara Drew, contralto; Howard Lyman, tenor, and Prof. Harold L. Butler, baritone, all of the vocal faculty of the College of Fine Arts. Laura Van Kuran was the soloist in the other two cantatas. The accompanists were Maude Clark, harpist; Ruth Adams, pianist, and Edith Featherby, organist.

"WHERE THEY ARE"

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Aithouse, Paul.—Norfolk, Va., June 3.
Beddoe, Mabel.—Hoboken, N. J., June 11.
Bispham, David.—Week of May 31, Chicago.
Brown, Albert Edmund.—Lynn, Mass., June 1.
Cartwright, Earl.—Norfolk, Conn., June 2.
Connell, Horatio.—Bethlehem, Pa. (Bach Festival), May 29-30; Hollidaysburg, Pa., June 8, 9.
Dunham, Edna.—New Wilmington, Pa., June 15.
Falk, Jules.—Saratoga, N. Y., (New York State Music Teachers' Convention) June 19; Symphonic Festival Concerts, Atlantic City, N. J., June 28, July 26, Aug. 23, Sept. 6 and 13.
Fulton, Zoe.—Pittsburgh, June 1; Pittsburgh, June 8.
Kellerman, Marcus.—Morristown, Tenn., May 30; Harriman, May 31; Chattanooga, June 1; Tullahoma, June 2; Fayetteville, June 3; Franklin, June 4; Pulaski, June 5; Huntsville, Ala., June 6; Decatur, Ala., June 7; Florence, Ala., June 8; Jackson, Tenn., June 9; Memphis, June 10.
Lindquist, Albert.—Mt. Vernon, Ia., May 31.
McCue, Beatrice.—Lewisburg, Pa., June 14.
Miller, Christine.—Chicago (National Federation), June 11-14; Denver, Col., May 29, 30; Louisville, Ky., June 24, 25, 26 (National Sangerfest).
Reardon, George Warren.—Poultney, Vt., June 16, 17.
Rennay, Léon.—London, until July 15; Paris, July 20; Munich, July 25; Venice, Aug. 1; New York, Sept. 25; New York recital, Nov. 2.
Rogers, Francis.—Glen Cove, N. Y., June 17.
Stillwell, Marie.—Gloversville, N. Y., May 22, 23; Worcester, Mass., May 25, 26; Providence, R. I., May 27, 28; Lynn, Mass., May 29; Taunton, Mass., June 1, 2; New Bedford, Mass., June 3, 4; Brockton, Mass., June 5, 6; Fitchburg, Mass., June 8, 9.
Sundelius, Mme. Marie.—Minneapolis, June 8-11 (Swedish Festival).
Webster, Carl.—Peabody, June 5; Pittsfield, Me., June 19.
Wells, John Barnes.—Syracuse, June 1; Flemington, N. J., June 4; Newburgh, N. Y., June 5; New Wilmington, Pa., June 15.
Werrenrath, Reinald.—Montclair, N. J., May 29.

Orchestras, Quartets, Chorus, Etc.

Minneapolis Symphony Orchestra.—Yankton, S. D., May 29; Huron, S. D., May 30; Aberdeen, S. D., May 31, June 1; Bismark, N. D., June 2; Valley City, N. D., June 3; Grand Forks, N. D., June 4 and 5; Wahpeton, N. D., June 6; Litchfield, Minn., June 7; Minneapolis, Minn., June 8, 9.

ROSE BRYANT'S CONCERTS

Contralto Wins Laurels in Easton—Her Other Engagements

EASTON, PA., May 25.—Rose Bryant, the New York contralto, made her second appearance before the Mendelssohn Chorus, Charles Knauss, director, of Easton, on April 23, when she was heard as a soloist in Coleridge-Taylor's "A Tale of Old Japan." Miss Bryant was accorded the distinction of singing the first performance of this beautiful work at the Albany May Festival under the direction of Arthur Mees and later at the Nashua Festival under the direction of E. G. Hood. She was in good voice on this occasion, and her work was warmly received, as was also her singing of the Page Song from "Les Huguenots." She was heard further in the quartet from "Rigoletto."

Miss Bryant also appeared as soloist in "Elijah," with the Mt. Kisco (N. Y.) Choral Club, on April 29, and was also heard in a recital at New Britain, Conn., on May 12, and again in "Elijah," at Ridgewood, N. J., on May 22.

Feix Fox, the Boston pianist, is to remain in that city during a part of the warm weather as director of the Summer session of the Fox-Buonamici Piano-forte School, which commences the first of June and lasts through the 25th of July. Mr. Fox will also teach a number of private pupils. At the close of the session he will join his family at their Summer home in Barrington, R. I.

IN NEW YORK MUSIC SCHOOLS AND STUDIOS

The third of Carl M. Roeder's Spring pupils' recitals attracted a large audience to his studios on May 23. Pupils of varying gifts and degrees of advancement were heard in a well planned program, and there was admirable playing by eleven young pianists.

Especially notable were the performances of Dorothy Roeder, a little tot of eight. In pieces by Heller, Froede and Massenet, she astonished the audience not only by her command of the keyboard but by the quality of her tone and artistic finesse. Among the others whose work stood out prominently were Eleanor Anderson in compositions by Schütt and Locke; Ruth Nelson, who played the Chopin-Liszt "Maiden's Wish," with limpid technic; Marie Wolf in an effective exposition of a Chopin Scherzo; Olive Hampton, whose playing of a Chopin Etude and the G Minor Ballade was replete with warmth of tone and musical interest. Adelaide Smith's charm of style and technical finish were displayed in Arensky's Etude in F Sharp, and MacDowell's "Witches' Dance" and Ida Gordon set forth the florid brilliancy of the Chopin E Flat Polonaise with compelling sweep and power.

A recital of more than ordinary interest was given on Saturday afternoon by Winifred Young, the gifted daughter of Walter S. Young, the New York vocal teacher, at the studios in Carnegie Hall of Eugene Heffley, under whose guidance her studies have been made.

Miss Young proved by her performance that she is endowed with unusual gifts, which enable her to play not only such works as one expects from a serious piano student, but also modern works such as few *virtuosi* have the courage to essay in public. On this occasion she played the B Flat Prelude and Fugue by Bach and Beethoven's Sonata, op. 31, No. 2, as the classical portion. Both works were presented with due regard for their meaning. Florent Schmitt's "Trois Valses Nocturnes" and Ravel's "Oiseaux Tristes" and "Jeux d'Eau" were the modern offerings. These Miss Young performed in a surprisingly able manner, evidencing a full command of the taxing technical problems as well as musical appreciation of the contents of the pieces. An audience of invited guests applauded the work of the young artist with enthusiasm.

After Ella Backus-Behr returns from London, following the concert appearance of her artist-pupils, Merle Alcock and Bechtel Alcock, she will go to Cape Cod, where a number of her pupils will work with her during the Summer.

Among her talented pupils are Elizabeth Starr, whose beautiful contralto was heard at a Carnegie Hall concert, and Florence Stockwell-Strange, who gave a successful concert at the Princess Theatre. The latter artist has returned from a concert tour during which she was an admired soloist for the Rubinstein Club of Washington, responding to several double recalls. She also appeared successfully at Westminster College.

Louise Crowell, directress of the music department at the First State Normal School of Pennsylvania, has signed for the second year. She has presented "In a Persian Garden" and is to give Sullivan's "Golden Legend" on June 23, singing the soprano part. Nellie Bryant, the popular contralto, has been studying with Mme. Behr during the year. H. B. Schuler, director of music at Mercersburg, Pa., has been filling several concert engagements.

Mrs. H. Albeck, a pupil of William J. Falk, appearing at a concert of the Dutch Reformed Church of Flatbush, L. I., scored a success in an aria from the "Barber of Seville" and two English songs. Another pupil of Mr. Falk, Mrs. Bertha Hirsch, gave a song recital recently at the auditorium of the East Side Y. M. C. A. Mr. Falk has announced that, as in previous years, he will teach in the city several days each week this Summer, dividing his time between the city and the seashore.

Judging from the large number of applications already received the annual Summer school for teachers and singers conducted by John Walter Hall at his Carnegie Hall studios promises to be the most successful in the history of the school. Among those who studied with Mr. Hall last Summer and have since

achieved notable results may be mentioned Anna Murray Hahn, contralto, who has been engaged at the West End Presbyterian Church in Pittsburgh, Pa.; Sylvanus D. Ward, tenor, at Plymouth Church, Brooklyn, N. Y.; Mrs. John H. Shepherd, soprano, First Presbyterian Church, Scranton, Pa.; Mrs. Cornelius Macardell, soprano, Congregational Church, Middletown, N. Y., and Ralph M. Brown, baritone and teacher of Youngstown, O., director of the Opera Club, who has just given a most successful production of "The Mikado" and "The Mocking Bird." Mr. Brown has been studying with Mr. Hall the past two Summers and is returning this year for the third successive Summer.

The thirteenth annual commencement and graduation exercises of the Guilman Organ School will be held under the direction of Dr. William C. Carl, June 1, in the First Presbyterian Church, Fifth Avenue and Twelfth street, New York, with Margaret Harrison, soprano, assisting soloist. Diplomas will be presented by the Rev. Dr. Howard Duffield, chaplain of the school. The final examinations, held this month, are under the supervision of Prof. Samuel A. Baldwin, of the College of the City of New York, and Charles Whitney Coombs, composer and organist. The annual alumni meeting and dinner will be held Tuesday evening, June 2, at the Hotel Gerard. The school has had a remarkably successful season with a full enrollment. Dr. Carl will sail for Europe, June 30, for his annual visit with the Guilman family in Paris.

Matja Von Niessen-Stone, formerly of the Metropolitan Opera Company and now a prominent New York vocal teacher, sails for Europe on May 30 on the *Prinz Friedrich Wilhelm* to visit her son who is a cadet at the Royal Naval College at Dartmouth, later visiting friends in their chateau near Paris, and then going to Switzerland for some weeks, spending the month of September in Berlin before returning to America to resume her teaching.

Pupils of the preparatory class of the piano department of the Malkin Music School were heard in a concert at the school on May 17. Those taking part were Isidor Katz, Fannie Bleicher, Sadie Bookman, Matilda Losseff, Marie Cohen, Sadie Newman, Albert Wilson, Rose Valinsky, Miss Robinson, Lena Berman, Clara Dubman, Leo Reiser, Miss Feuer-eisen and Alfred Hendricks. A distinguished feature of all their performances was the lack of self-consciousness.

Lillian Sherwood-Newkirk, teacher of singing, announced this week that she would open her studio in Norwalk, Conn., June 1, and that a large class would be under her instruction there during June and July and until August 15. Her last recital of the season will be given at Norwalk on June 10. After October 1 Mrs. Newkirk will be at her old studio in the Metropolitan Opera House Building.

At the musicale held at the Oscar Saenger studios, on May 19, the participants were Mrs. Arthur H. Spero, an excellent coloratura soprano, with an unusually high voice; Lillian Birmingham, contralto, who has become known as a

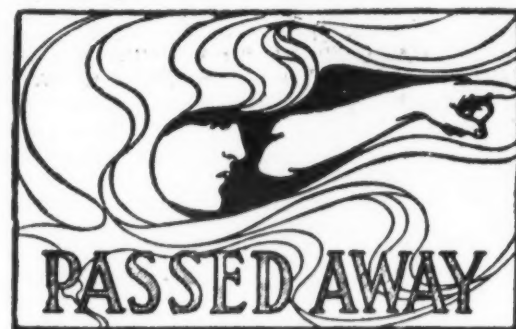
concert singer throughout the West, and who coached with Mr. Saenger last Winter; Lillian Ellerbusch, a young soprano of much promise, and Robert Harbeson, who displayed a good tenor voice.

LAFARGE OPERA LECTURE

Pianist Elucidates Charpentier Work at Newburgh, N. Y.

Maurice Lafarge gave a lecture on "Louise" on May 21, before the Alliance Française of Newburgh, N. Y., in which he had the co-operation of Mrs. Grace Longley-Weidler, who interpreted the principal soprano arias and was heard in a program of songs by Debussy, Fauré, Pessard, Lalo and Duparc, besides one by Mr. Lafarge, "Troublée." During the course of his talks Mr. Lafarge interpreted at the piano the "motifs" and the principal parts of Charpentier's work and played his usual sympathetic and musicianly accompaniments.

On Saturday afternoon with the Kriens Symphony Orchestra in the Wanamaker auditorium, Mr. Lafarge accompanied Mrs. Portia Martin Burley in her songs.



Winand A. Winkel

MILWAUKEE, WIS., May 22.—Winand A. Winkel, for twenty-seven years organist at Holy Trinity Catholic Church at Milwaukee, died on May 19 of heart disease. Mr. Winkel had taken a leading part in musical events, particularly the sectarian concerts and recitals, for nearly thirty years. Five years ago he established the Milwaukee Musical College and conducted it with much credit until the time of his death. His most important public appearance was that as general director of the music festival held in connection with the convention of the American Federation of Catholic Societies in the Auditorium at Milwaukee last Summer. M. N. S.

Michael Joseph Hart

Michael Joseph Hart, leader of the South Brooklyn Musical Club for many years, died on May 18 at his home, No. 18 Varandah Place, Brooklyn.

Mrs. Ellsworth C. Phelps

Mrs. Abbie L. M. Phelps, widow of Ellsworth C. Phelps, well known as an organist and teacher of music, died on May 19 at her home, No. 419 Westminster Road, Brooklyn, in her seventy-sixth year.

Edmund Gerson

Edmund Gerson, theatrical manager, died on May 21 at his home, No. 22 West Sixtieth street, New York. He was sixty-six years old. Years ago he was the manager of the French Opera Company in New Orleans.

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NEW ALBANY GLORIES IN INITIAL FESTIVAL

Indiana City Proud of Resident
Musicians—Conductor Embs
Wins Tribute

NEW ALBANY, IND., May 22.—The first music festival ever held in New Albany was given on the evenings of May 18 and 19, at the Kerrigan Theater, before two immense audiences. That a city of so much musical talent and appreciation should never have attempted anything of this kind before is to be wondered at, but it nevertheless remained for Conductor Anton Embs to put the movement on foot last September, and with the aid of a tireless and enthusiastic board of directors to carry it to a successful issue last week.

The programs enlisted the services of over 400 participants. There was a chorus of 250 school children, an adult chorus of 125, an orchestra of forty players and seven soloists. The children's chorus was made up of picked voices from the fourth, fifth and sixth grades of the public schools, while the adult chorus was, in the main, composed of the various church choirs and musical societies of the city. This called for the co-operation of many soloists and gave to the chorus an unusual quality of tone and much volume. The orchestra was made up of the best players in Louisville and New Albany, and did most excellent work at each performance.

The program for the first evening embraced the following orchestra numbers: Grieg's "Peer Gynt Suite," Flo-tow's Overture to "Martha," the Strauss "Wienerwald" concert waltz, and the Berlioz "Rakoczy" March. The children's chorus also sang on Monday evening, their numbers being Verdi's "Shepherd's Good Night" and Offenbach's "Barcarolle," arranged for two voices, and the Wagner "Pilgrims' Chorus," sung in unison. Their work was smooth, well balanced and sure, and they were an inspiring sight. In addition to the orchestra Ruth Brown at the piano provided excellent accompaniments for the children.

The second part of the first evening's program was given over to the singing of the Longfellow-Buck "Golden Legend," by the adult chorus and the following soloists: Elsa Hedden, soprano; Dr. Noble Mitchell, tenor, and John Peterson, bass. The chorus proved its mettle by singing the dramatic music allotted to it in a spirited and, at times, thrilling manner. The work of the soloists was evenly excellent and they were recipients of enthusiastic applause. Margaret McLeish played most intelligent piano accompaniments, and after the "Drinking Song" gave a spirited interpretation of the "Revels in the Monastery." Altogether Monday was "local talent" night, as, with the exception of a part of the orchestra players, all the participants were from New Albany.

On Tuesday evening the orchestra contributed to the program Nicolais's Overture to "The Merry Wives of Windsor" and Mendelssohn's Overture to "The Midsummer Night's Dream." Massenet's cantata, "Narcissus," was sung excellently by the adult chorus and two soloists, Miss Hedden, soprano, and William Horn, tenor. Mrs. Jessie Bowman Webb, of Louisville, one of the best

known sopranos in this section of the country, offered a group of songs embracing Schubert's "Gretchen am Spinnrade," Massenet's "O si les Fleurs," Forster's "Mifanwy" and a Russian number, "Vanka's Song." Each number was an ovation for the singer and she added an encore after repeated demands.

The concert closed with excerpts from the Spring, Summer and Autumn sections of Haydn's "Seasons," sung by the adult chorus and three soloists. Mrs. Webb, soprano; Mr. Horn, tenor, and Peter Schlicht, baritone. This was given a stirring presentation by the chorus, and most effective interpretation by the soloists. Much praise is to be given to Conductor Embs for his untiring efforts in behalf of this first festival. For eight months he has kept the enthusiasm

up to a level that could only result in perfect performances. The festivals will be held at least biennially. H. P.

American Tenor's Début in Florence

FLORENCE, ITALY, May 25.—A young American singer whose recent recital in the Teatro della Pergola called forth unstinted praise is Martin Richardson, a pupil of the late Vincenzo Lombardi. The tenor's program included Mrs. Beach's "The Year's at the Spring" and Brogi's "Mattinata," given for the first time. Mr. Richardson, in talking of his late maestro's last illness, mentioned the sorrow felt by Lombardi's many pupils and their regret at his (Lombardi) being unable to assist them in making their debuts.

SYMPHONY DEFICIT IN PHILADELPHIA

\$4,337 Shortage Attributed to In-
creased Cost of Maintaining
the Orchestra

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, May 20, 1914.

THE annual meeting of the Philadelphia Orchestra Association took place in the rooms of the Orpheus Club, yesterday afternoon, when a report on the final standing of the association was submitted, and officers elected for the coming year. It was made known that at the close of the season of 1913-14 in April there remained a deficit of \$50,427.07, which, with the deduction of the guarantee fund, leaves a final deficit of \$4,337.07. Added to the deficit of the previous year, above the amount covered by the guarantee fund, there is a total deficit of \$16,681.37. Receipts for last season were \$145,042.50, and the shortage, which is about the same as that of former seasons, is attributed to the increased cost of maintaining the orchestra.

The officers elected yesterday include Alexander Van Rensselaer, who was re-elected president; Edward Bok, who was chosen vice-president; Andrew Wheeler, secretary, and Arthur E. Newbold, treasurer. The executive committee includes Edward Bok, Charles A. Braun, John F. Braun, Richard Y. Cook, Cyrus H. K. Curtis, Mrs. A. J. Dallas Dixon, C. Hartman Kuhn, Arthur E. Newbold, G. Heide Norris, E. T. Stotesbury, Alexander Van Rensselaer, Andrew Wheeler and Frances A. Wister. In addition to the aforementioned, the board of directors include Mrs. W. W. Arnett, James Crosby Brown, Eckley B. Coxe, Jr., Theodore N. Ely, George W. Elkins, Mary K. Gibson, John H. Ingham, Thomas McKean, Mrs. L. Howard Weatherly and Mrs. Harold E. Yarnall.

The season of 1914-15 will begin on October 16 and end April 17, the orchestra continuing under the direction of Leopold Stokowski. The list of soloists will include Alma Gluck, Frank Gittel-son, Olga Samaroff, Louise Homer, Efrem Zimbalist, Ferruccio Busoni, Mme. Schumann-Heink, Harold Bauer, Willy Burmester, Elena Gerhardt, Ossip Gabrilowitsch, Fritz Kreisler, Herman Sandby, Fannie Bloomfield Zeisler, Carl Flesch, Harold Randolph, Jacques Thibaud, Josef Hofmann, Thaddeus Rich and Theodore Harrison. A. L. T.

Milan Opera Engagement for Charles Hackett, Boston Tenor

BOSTON, May 23.—Gratifying news comes to Mr. and Mrs. Arthur J. Hubbard, the Boston vocal teachers, from their tenor pupil Charles Hackett, now in Milan, of his engagements for the Fall and carnival seasons of opera at the Del Verme Theatre in Milan. Mr. Hackett, who until recently was practically unknown in Milan, was thereby doubly honored in this appointment. The operas first presented will be "Mefistofele" and "Lohengrin," in which he will sing the principal tenor rôles. Prior to the opening of the season Mr. Hackett will return to his home in Boston for a few weeks this Summer.

Eugen d'Albert, the renowned pianist, recently celebrated his fiftieth birthday.



Active Figures in Festival: No. 1, Some of Board of Directors and Two Festival Pianists, Left to Right: William Hedden, Mrs. Van Pelt, John Shrader, Mrs. Shrader, Margaret McLeish, Pianist; Mrs. Embs, Edward Crawford and Ruth Brown, Pianist. No. 2, Peter Schlicht, Baritone. No. 3, Soloists, Left to Right: Dr. Noble Mitchell, Elsa Hedden, John Peterson. No. 4, Anton Embs, Conductor. No. 5, Directors, Harry Buerk, Right, and Harvey Peake. No. 6, George Newhouse, President of Festival Association

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